The Institute of English and American Studies of the University of Gdańsk

The Polish Association for the Study of English

The Polish Society for the Study of European Romanticism

The 26th Conference of the Polish Association for the Study of English

EPISTEMOLOGICAL CANONS IN LANGUAGE, LITERATURE AND CULTURAL STUDIES

GDAŃSK, 22-24 JUNE 2017
Faculty of Social Sciences, ul. Bażyńskiego 4

BOOK OF ABSTRACTS
PLENARY TALKS

Christoph Bode, Ludwig-Maximilians-Universität, Munich

Wordsworth and Epistemology: Why Changes of Perspective Matter and Why Reading Cannot Do Without

Using a key scene from William Wordsworth’s autobiographical epic *The Prelude*, this lecture will explore how any critical reading of literature raises epistemological questions like, How do we know what we know? How can we be sure? In how far is what we see just a projection of our own approach? And it advances the claim that, unless you know at least two ways to 'read' a text, you don't read it at all, properly speaking.

Christoph Bode is Full Professor and Chair of Modern English Literature at Ludwig-Maximilians-Universität in Munich. He has published 24 books (16 monographs, 8 collections) and some 80 scholarly articles, mostly on Romanticism, Narratology, Critical Theory, Aesthetics, Travel Writing, and 20th-century Literature. His latest monographs in English are *The Novel* (Wiley-Blackwell, 2011) and *Future Narratives: Theory, Poetics, and Media-historical Moment* (together with Rainer Dietrich, de Gruyter, 2013). He was president of the German Society for English Romanticism (GER) from 2001 to 2013 (now Vice-President for International Relations), served on the NASSR Advisory Board and is on the Editorial Board of *European Romantic Review* as well as on the editorial boards of about half a dozen other learned journals. Bode was Visiting Professor at the University of California, Los Angeles, in 1997 and at the University of California, Berkeley, in 2012. A Permanent Fellow of LMU’s Centre for Advanced Studies (CAS), Full Member of LMU’s Humanwissenschaftliches Zentrum (HWZ) [Human Science Center] as well as Fellow of the Academia Europaea, Bode is also the recipient of various research grants, among them grants from the German Exzellenzinitiative, two fellowship from the University of Oxford (2007 and 2014) and an Advanced Investigator Grant (ca. 1.4 million $) from the European Union for research into “Future Narratives” (5 vols. of research results published in 2013). Order of Merit of the Federal Republic of Germany in 2013.

Małgorzata Grzegorzewska, University of Warsaw

The Givenness of Being and Language.

In my paper I wish to look at English poetry through the prism of current philosophical debates concerning the idea of the givenness of being and language. The inherent aporias of the gift, which must efface its own givenness in order to be genuinely gratuitous; hospitality, which forces us to open the door to an unknown stranger who may change our life; the saturated phenomenon and the “dative subject”: these are concepts that seem to provide a
remarkably fertile context for literary studies. In particular, I will draw upon the works of Jean-Luc Marion and Michel Henry who take up the task of scrutinizing the heritage of phenomenological thought. Both thinkers address the questions arising from philosophy’s renewed interest in religion initiated in twentieth-century post-phenomenology. Their analyses concentrate on bodily pain and love ecstasies as the modalities of human flesh. I shall also adapt for the purposes of literary criticism Jean-Luc Marion’s concept of a “saturated phenomenon” which surprises and bedazzles the perceiving subject by overflowing his or her intention at the moment of its unexpected arrival.

Małgorzata Grzegorzewska is Professor of British Literature and Literary Theory in the Institute of English Studies of Warsaw University. She has written extensively on English drama and poetry of the sixteenth and seventeenth centuries and is the author of five monographs: The Medicine of Cherries. English Renaissance Theories of Poetry (2005); Scena we krwi. Williama Szekspira tragedia zemsty [Shakespeare’s Tragedy of Revenge] (2006); Kamienny ołtarz. Horyzonty metafizyczne w dramacie antycznym i tragedii Szekspira [Metaphysical Horizons in Ancient Drama and Shakespearean Tragedy] (2007); Trop innego głosu w angielskiej poezji religijnej epok dawnych [The Figure of Prosopopeia in Medieval and Early Modern English Poetry] (2011); and George Herbert and Post-Phenomenology. A Gift For Our Times (2016). Her current research embraces the connections between literature, philosophy and theology, with a special focus on the existentialist thought of Søren Kierkegaard, René Girard’s theory of mimetic rivalry and Jean-Luc Marion’s philosophy of donation. Together with Szymon Hiżycki she convenes a series of workshops entitled “Poetry and Meditation” in the Benedictine Monastery in Tyniec.

Christina Schäffner, Aston University, Birmingham

Translation Studies and its object(s) of research

The discipline of Translation Studies is still relatively young as a discipline in its own right. It is also a discipline which has been influenced by other disciplines, initially in particular by linguistics, and more recently by cultural studies and sociology. The growth of Translation Studies has also been accompanied by a renewed reflection on its object of research and its metalanguage. This talk will illustrate the development of the discipline as it is reflected in the definitions of the concept of translation, also in relation to alternative terms (such as adaptation, localisation, transcreation, transediting), and will comment on consequences of the conceptualisation for research methodologies.

Christina Schäffner is Professor Emeritus at Aston University, Birmingham, where until 2015 she was Head of Translation Studies at the School of Languages and Social Sciences. She studied English and Russian at Leipzig University, Germany. After completion of her PhD, she worked briefly at Leipzig University, teaching English language, translation and interpreting. From 1982 till 1992, she was the head of a research team at the Saxon Academy of Arts and Sciences at Leipzig, which conducted research in the fields of political vocabulary, text linguistics and translation studies. From 1992 till 2015, she was at Aston University, where she taught undergraduate and postgraduate courses in translation studies,
interpreting, text analysis and supervised PhD students in these areas. Her main research interests are political discourse in translation, news translation, metaphor and translation, and translation didactics, and she has published widely on these topics. For several years, she has been a member of the international CETRA staff and was CETRA chair professor in 2011. She was responsible for one of the four sub-projects of the Marie Curie initial training network TIME (Translation Research Training: an integrated and intersectoral model for Europe), which ran from 2011 till 2014 and was established with support from the European Commission. From 2007-2009, she was a member of the EMT expert group, set up by the Directorate General for Translation (DGT) of the European Commission whose main task was to make specific proposals with a view to implementing a European Master’s in Translation (EMT) throughout the European Union. She was also a member of the steering committee of OPTIMALE, an Erasmus academic network Optimising Professional Translator Training in a Multilingual Europe.

Marek Wilczyński, University of Gdańsk

The Eye Looks Back: Seeing and Being Seen from Bartram to Lovecraft

The talk spans a long period of American literary history from William Bartram's eighteenth-century travel writing to H.P. Lovecraft's twentieth-century weird fiction. The main point is to demonstrate how the human gaze frames the natural world by following conventions of representation, penetrating it as a screen or veil, confronting obstacles, and, finally, provoking the "other" eye to look back and destroy the spectator.

Marek Wilczyński is Professor of American Literature and American Studies in the Department of English and American Studies of the University of Gdańsk and American Studies Center of the University of Warsaw. Fulbright Fellow at Brown and Harvard, ACLS fellow at Brown, former President of the Polish Association for American Studies. Author of The Phantom and the Abyss. American Gothic Fiction and the Aesthetics of the Sublime and many essays on nineteenth and twentieth century American literature and art, was well as twentieth century Polish literature. Co-author of History of Twentieth-Century American Literature in Polish (2 vols). Specializes in American romanticism and postbellum literature of New England, as well as Polish romanticism and twentieth century fiction. Translator of postmodern American fiction and the works of Hayden White into Polish.
Innovation and Teacher Education

Innovation can be defined as planned and managed change. Language teacher education seems to be an excellent field for implementing innovation as it seems appropriate to train teachers so that they will be able to face and keep up with rapid developments of the modern world. Innovations can be brought to educational organizations as bottom-up initiatives or as top-down implementations of ministerial directives. In both cases, however, and regardless of their value, innovations might not manage to become institutionalized.

The presented paper will look into the case of eTwinning project as an educational innovation that has been recently added to National Curriculum. There have also been attempts to incorporate eTwinning projects into teacher education in selected teacher training institutions across Europe. Gdańsk University is one of the three Polish universities that have joined the pilot programme of introducing eTwinning to teacher education. The paper will present and evaluate the attempts to incorporate eTwinning into language teacher education in Gdańsk University in 2016/17.

Ewa Andrzejewska teaches courses in German language teaching methodology at Gdansk University, where she is Deputy Director of Studies at the Institute of German Philology. Her research interests focus on the role of materials and textbooks in teaching and learning, foreign language teaching in early education and teacher training. She is co-author and developer of the Kaengoo Kaengoo Deutsch early education German textbook series.

Email: ewa-and@wp.pl

Magdalena Wawrzyniak-Śliwska works at the Institute of English and American studies at Gdansk University where she teaches EFL methodology and Linguistics. She has always been interested in learner individualization – she is a certified tutor and has conducted a number of tutorials with university students. She is also a PRESETT and INSETT teacher trainer. Her current research interests include learner autonomy, teaching English to young and very young learners, discourse analysis and teaching and learning at the academic level.

Email: magdalenaws@ug.edu.pl

Martin Blaszk, University of Gdańsk

Teaching practices as a community of practice – problems and possibilities

The paper outlines how teaching practices involve different people: students, teachers (school mentors), learners, the academic staff who teach didactics and academic mentors. Therefore, there is a possibility for students engaged in these practices to be involved in a community of practice (Wenger 2002), where people who have a shared interest in something learn to do it better through regular interaction. However, the reflection of students involved in teaching
practices carried out at BA level in the Institute of English and American Studies at the University of Gdańsk, show that rather than agreement as to the purpose of their practices there is a divergence of views amongst the people taking part, which means the full realization of a such a community is blocked. Instead, the situation is more akin to Bourdieu’s concept of field, where activity is realized in a state of conflict. In connection with this, an analysis is made as to why this is the case and what should be done, in accordance with ideas proposed by Wenger, to build closer contacts between participants and thereby construct a community of practice.

**Martin Blaszk** holds a doctorate in Pedagogy from the University of Gdańsk, where he is employed at the Institute of English and American Studies. His research interests include happening, creativity in education and teacher education. Currently he is academic mentor for students studying on the teacher specialisation at BA level in the Institute of English and American Studies.

Email: brcmart@univ.gda.pl

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**Zbigniew Czaja, University of Gdańsk**

**Towards more effective communication: Typical Polish replacements with regard to the English consonant sounds**

Apart from the usual replacements of English sounds with their nearest L1 equivalents, which is typical of any foreign learners and constitutes the basis of a foreign (L1 accent), Polish speakers of English tend to distort the pronunciation of some words by exchanging certain consonants with other consonants thus impeding communication (confusion, misunderstandings or even communication breakdown). This does not mean overlaying the Polish quasi-equivalents onto the English sounds, i.e. making use of the Polish dental /t/ instead of the English alveolar equivalent but, rather, the use of the sound /h/ spelt as ‘ch’ instead of /k/ in words such as ‘technique’, ‘characteristic’, or the consonants /sc/ or /c/ instead of /s/ in ‘discipline’ and ‘participate’.

In this session we will also look at the problems with the use of /z/ and /s/ in words in the mid-position working both ways including ‘basic’ pronounced incorrectly as /bejzik/ and ‘cosmetic’ pronounced as /kosmetik/, as well as the ubiquitous final voiced obstruent devoicing change in which e.g. /z/ becomes /sl/, /g/ changes to /k/, /v/ changes into /f/ or /d/ is pronounced as /t/.

All in all, the presentation will concentrate on the most frequent of such phenomena which are part of the Polish accent, and which when they are worked upon should enhance the communication in English of Polish learners.

Danuta Gabryś-Barker, University of Silesia

Recent Developments in Applied Linguistics: Focus on Multilingualism Research

The aim of this presentation is to define the area of applied linguistics nowadays as an academic discipline and research area with emphasis on these aspects of applied linguistic research which are most prominent in the fairly young research field of multilingualism. Special emphasis will be put on applied linguistics as an interdisciplinary domain, comprising an enumeration of the major concepts in multilingualism research with special emphasis put on the affective dimension by reporting on major studies on the emotions of a multilingual language learner and user (Dewaele 2010, Gabryś-Barker 2011, Pavlenko 2013). The presentation will focus on the development of multilingualism research from the earliest studies to more recent ones, pointing to the innovative approaches and qualitative methodology paradigms proposed by multilingualism researchers.

Danuta Gabryś-Barker is Professor of English at the University of Silesia, Katowice, Poland, where she lectures and supervises M.A. and Ph.D. theses in applied linguistics, psycholinguistics and especially in second language acquisition and multilingualism. She has published numerous articles and the books *Aspects of multilingual storage, processing and retrieval* (2005) and *Reflectivity in pre-service teacher education* (2012) and she has also edited twelve volumes. Prof. Gabryś-Barker has been the editor-in-chief of the *International Journal of Multilingualism* (Taylor & Francis/Routledge) since 2010 (with Prof. Eva Vetter) and the co-founder and the editor-in-chief of the journal *Theory and Practice of Second Language Acquisition* (University of Silesia Press) since 2015 (with Prof. Adam Wojtaszek).

Email: danuta.gabrys@gmail.com

Dagmara Gałajda, University of Silesia

The 45 Minute Manager. Investigating Classroom Management from a Business Perspective.

The major aim of this presentation is to show the potential benefits of introducing business management techniques into language classroom. Contrary to popular belief, business management has a lot in common with classroom management since it is all about getting the most out of group members. Despite this fact language teachers express harsh judgement about mixing traditional teacher roles with some techniques widely associated with business
management. They usually do not see the connection between facilitating group dynamics and achieving learning goals, which might be a problem since neglecting the development of positive classroom climate and dynamics may hinder the achievement of both group and individual goals of the learners. Thus, incorporating some aspects of business management into teaching styles can help improve the way learning groups are led.

The paper first defines positive/negative aspects of classroom dynamics and characterises language classroom as a social group (Hadfield 1992, Dörnyei and Murphey 2003). It also describes various management techniques widely used in business context (eg Bass and Avolio 1994, Heron 2006, Hersey and Blanchard 1982). Finally, the paper discusses the ways of managing the group, which can be applied not only by business managers but also by language teachers.

Dagmara Gałajda received her Ph.D. degree in linguistics from the University of Silesia, where she works as assistant professor. Apart from communication studies, her research interests focus on teacher's action zone in facilitating group dynamics, affect in language learning, individual learner differences in SLA/FLL and reflective teaching. Recent publications include: “Anxiety and perceived communication competence as predictors of willingness to communicate in ESL/FL classroom” in D. Gabryś-Barker, J. Bielska (eds) (2013) The Affective Dimension in Second Language Acquisition. Clevedon: Multilingual Matters, “Communication apprehension and self-perceived communication competence as variables underlying willingness to communicate” in K. Piątkowska, E. Kościakowska-Okońska (eds) (2013) Correspondences and Contrasts in Foreign Language Pedagogy and Translation Studies. Berlin: Springer-Verlag. Recently, she has co-edited Positive psychology perspectives on foreign language learning and teaching, Berlin: Springer-Verlag (with Danuta Gabryś-Barker) and Researching second language learning and teaching from a psycholinguistic perspective. Studies in honor of Danuta Gabryś-Barker. Berlin: Springer-Verlag (with Mirosław Pawlak and Paweł Zakrajewski). She is also one of the main organisers of the annual international SLA conference held in Szczyrk, Poland, a major academic event of international recognition.

Email: dagmara.galajda@gmail.com

Monika Grotek, University of Silesia

The (Un)changing Perception of Formal Language Learning in the Eyes of Contemporary U3A Students

The concept of foreign language learning in the eyes of senior students at University of the Third Age (U3A) makes an intriguing subject of inquiry due to its potential to show the dynamic nature of the awareness of the process of language learning that develops in their lifetime. The awareness is based on the aged students learning experience in various contexts belonging to different teaching approaches considered canonical or innovative in different times. At the sociocultural level, the attitudes to foreign languages and cultures might reflect the consciousness of the general tendencies in the society. Another level of inquiry is the individual development, showing the awareness of the subtle variation of the process depending on the age-related factors within an individual. The perspectives were adopted in
the qualitative analysis of U3A students’ personal narratives on the topic of the essence, elements and process of learning a foreign language at school (as a child or teenager), at courses for adults (at university, workplace, language school etc.) and at courses at U3A. The study was carried out in a group of elderly learners who study English as a foreign language at one of Polish Universities of the Third Age.

Monika Grotek (PhD) is an Associate Professor in the Institute of English at the University of Silesia in Katowice. She is currently the Deputy Director for Studies of the Institute, where she teaches various teacher training and practical English courses as well as runs BA and MA seminars in applied linguistics. Her publications are mainly in the field of foreign language acquisition in late adulthood. For the last 15 years, she has been teaching general English courses at all levels to students in late adulthood at U3A in Katowice and Sosnowiec.

Email: monika.grotek@us.edu.pl

Karolina Janczukowicz, University of Gdańsk

A school performance – an English lesson or a real theatre experience?

The idea of staging theatre plays in English by secondary school students has often been perceived as a mere tool in phonetic practice through memorizing dialogues. The paper presents the potential of staging such plays with two goals in view: an artistic experience and improving communicative skills in EFL. The aim is to present an apparent paradox of achieving positive learning outcome mostly by focusing on the artistic goals.

The notion of the authenticity of language use will be crucial for the explanation of the teaching potential that lies in theatre performances. Furthermore, certain factors will be suggested (such as the stage, props, lighting, etc, as well as the qualities of the audience and the cognitive-creative motivation) which make it possible for the students to move their performance beyond the realm of mere school practice to that of an actual theatre experience.

Karolina Janczukowicz, PhD, researches and teaches EFL didactics in the Institute of English and American Studies at Gdańsk University. Her main academic interest is the development of oral language skills through authentic language use, e.g. public speaking or theatre in English.

Email: karolina.janczukowicz@ug.edu.pl

Krzysztof Karaś

Revising canons of writing skills development in the academic setting – towards a synergy of teacher and student creative effort.

It is argued that the model of writing in the academic context requires a re-examination of the traditional roles of teacher as expert and student as imitator and its replacement with a more dynamic paradigm of instruction, which consists not only in presentation and assessment, but also in assistance, mediation and co-authorship, and in forms of study which go beyond the solitary pursuit of academic excellence, and tap into learner creativity in a dynamic interactive classwork environment.
This re-assessment also involves a modification of the traditional forms of instruction, dominated by the provision by the teacher of models and conventions of writing and evaluation of students’ texts, to embrace the teacher’s participation in selected aspects of the students’ writing and the chronicling of main classroom activities and students’ contributions.

Two methodological instruments underpin the approach: the student-conducted portfolio, comprising records of students’ writing in the form of drafts and re-drafts, and the teacher’s interventions in and feedback on them; and the teacher-developed class file, sent to the students as an account of the lessons and serving as a link between the texts and ideas which have been generated and those which are still in the making.

Krzysztof Karaś, a lecturer at the University of Gdańsk, has been involved in teaching of English at all levels of proficiency both in the private and public sectors, and in teacher training schemes, originally during the transformation of the Polish foreign language teaching scene in the 1990s, but also later, as a director of studies on post-gradual level university courses. His long-term interest in teacher training resulted in the coordination of the Observing English Lessons project and the publication of materials under the same name. Recently, has been conducting research into forms and patterns of writing skills development in the academic context.

Email: krzysztof.karas@interia.pl

Liang Li, Hebei University of Science and Technology

Individualized Teaching from the Perspective of Cognitive Pedagogy - Based on the Implicit Grading in Hebei University of Science and Technology

Large amounts of “technique talents” have been trained in the standardized teaching system of stimulated by behaviorism in the industrialized society, whose complexity has been ignored. In foreign language teaching, this tendency has caused a simple highlight on mechanical training of language skills, and neglected the productivity, creativity, displacement and other inherent features of language.

However, individualized instruction guided by cognitive pedagogy brought it a challenge and has been practiced in college English teaching in China in the way of stimulating the creativity of both students and teachers, respecting their individuality and the features of different colleges.

Individualized English teaching respects the individual personality and requirement, and regards teaching activity as a process of pushing the learner “from novice to higher level”. The experiment made in Hebei University of Science and Technology showed that the implicit grading could improve the teaching and learning efficiency in many aspects.

Liang Li, Doctor of Education, M.A. in linguistics, research on the History of Higher Education & EFL; associate Prof., School of Foreign Languages, Hebei University of Science and Technology, China.

Email: liangli0805@163.com
Dorota Lipińska, University of Silesia

How to teach English pronunciation to Polish learners: the case of the vowel system

The research of speech is usually focused on one of two levels – segmental or suprasegmental. The analysis of vowels belongs to the former one. Foreign vowels usually pose significant difficulties for language learners. It is true not only for English (see studies mentioned in the paragraph below), but also for other languages such as e.g. French (Kaczyński, 1992; Kotuła, 2015).

The aim of this paper is to describe various methods, resources and tools which may be successfully used in a pronunciation training focused on vowel acquisition. They include textbooks, audio-courses, computer programmes and online applications. The method has proven to be useful which is supported by the results of the acoustic analysis of English vowels produced by 57 students of English Philology who were recorded twice (before and after a term of segmental pronunciation course devoted to English vowels) at the Acoustic Laboratory at the University of Silesia, Poland. The analysis of results was done with the use of Praat speech-analysis software (Boersma, 2001) and revealed that although at the beginning the study participants encountered serious problems in their production of English vowels, their pronunciation improved to a considerable extent after the segmental part of the course in practical phonetics.

Dorota Lipińska, MA, works as an academic teacher at the Institute of English of the University of Silesia in Katowice, Poland. She is also a successful English and German teacher. Her research interests include second and third language acquisition, with special attention to L2 and L3 pronunciation, as well as acoustic phonetics. At present, she is working on her doctoral dissertation on the influence of phonetic training on production of L2 vowels by Polish learners of English. She is the author of numerous publications on L2 and L3 acquisition, most of them on L2 and L3 pronunciation.

Email: dorota.lipinska@yahoo.com

Miroslaw Pawlak, State University of Applied Sciences, Konin, Adam Mickiewicz University, Kalisz,

Reshaping research into language learning strategies: Promise and challenge

Research into language learning strategies (LLS) has just entered its fourth decade and a considerable body of knowledge has been accumulated about how learners make the process of language learning “(…) easier, faster, more enjoyable, more self-directed, more effective, and more transferable to new situations” (Oxford, 1990, p. 8) since the first studies of good language learners were published (e.g., Rubin, 1975). More specifically, a number of strategic devices have been identified, different divisions of LLS have been proposed, a number of factors impacting strategy use have been pinpointed, various models of strategies-based
instruction have been devised, and their value has been investigated (e.g. Cohen, 2014; Griffiths & Oxford, 2013; Oxford, 2011; Pawlak, 2011). Research of this kind, however, is not without its share of problems, related, among other things, to definitional issues, the relationship between LLS use and attainment, the interaction of the strategy factor and other individual difference variables, as well as the need to capture the situated, contextual nature of strategy use (e.g., Dörnyei, 2005). The paper considers the ways in which the LLS research agenda could be reshaped, discusses the benefits of such changes, and points to the difficulties and pitfalls that can be encountered.

**Mirosław Pawlak** is Professor of English in the Department of English Studies, Faculty of Pedagogy and Fine Arts of Adam Mickiewicz University, Kalisz, Poland, and Department of Research on Language Learning and Teaching, Faculty of Philology, State University of Applied Sciences, Konin, Poland. His main areas of interest are form-focused instruction, pronunciation teaching, classroom discourse, learner autonomy, communication and learning strategies, grammar learning strategies, motivation and willingness to communicate. His recent publications include *Error correction in the foreign language classroom.* *Reconsidering the issues* (2015, Springer), *Willingness to communicate in instructed second language acquisition: Applying a macro- and micro-perspective*, 2017, Multilingual Matters, with Anna Mystkowska-Wiertelak), and numerous edited collections. He is editor of the journals *Studies in Second language Learning and Teaching* and *Konin Language Studies* as well as the book series *Second Language Learning and Teaching*, published by Springer.

Email: pawlakmi@amu.edu.pl

**Liliana Piasecka, University of Opole**

**Creativity and foreign language learning**

The word “creativity” has recently won a high popularity in numerous contexts, showing both positive (“creative writing”) and negative (“creative accounting”) connotations. The concept itself has many meanings as it may refer to the end product of one’s activity, the cognitive processes involved in the creative act, the personality of the creative person, the development of creativity across the life span, and also to the factors that either stimulate or inhibit the process of creation (Łukasik, 2015; Simonton, 2000). There is also a distinction between “exceptional” creativity manifesting itself in important works that are significant for a given society, and “everyday” creativity which can be observed in everyday life activities that involve a degree of originality (Schuster, 2006). As Csíkszentmihalyi (2013) claims, “creativity is a central source of meaning in our lives”. In addition, creativity is no longer perceived as an individual propensity only but a characteristic that all humans share but may not be aware of its potential.

Creativity, “the greatest gift of human intelligence” (Robinson) is also considered as one of the essential habits of mind for college readiness.
In my presentation I will focus on the activities that stimulate learners’ creativity in the context of learning and studying in a foreign language classroom and thus allow them to develop original thinking and find satisfaction with what they do.

Liliana Piasecka is Professor of English at the Institute of English, Opole University (Poland), where she works as an applied linguist, researcher and teacher trainer. She teaches SLA and ELT courses, and supervises M.A. and Ph.D. theses. Her research interests include second/foreign language acquisition issues, especially L2 lexical development, relations between L1 and L2 reading, gender and identity. She has published three books, numerous articles, and co-edited three collections of essays.

Email: elpia@o2.pl

Ewa Piechurska-Kuciel, University of Opole

The predictive power of extroversion in foreign language learning

In the field of second language acquisition personality studies are scarce, and their results unclear. It has only been established that no single personality trait is a predictor of overall success in second language learning (Dewaele, 2007); global personality traits may have an indirect influence on various aspects of the foreign language learning process, i.e., on willingness to communicate (MacIntyre, Baker, Clément, & Conrod, 2001). Still it was proved that personality is a significant predictor of foreign language proficiency, explaining its 3% variance (Ghapanchi, Khajavy, & Asadpour, 2011). The dimension of extraversion has little effect on the oral speech production (van Daele, Housen, Pierrard, & De Bruyn, 2006), though in the situation of stress extraverted students do much better than introverts (Dewaele & Furnham, 2000), they take risks more willingly (Dewaele & Pavlenko, 2002), but have problems when writing in the foreign language (Boroujeni, Roohani, & Hasanimanesh, 2015).

The main purpose of this paper is to find empirical evidence for the relationship of the personality dimension of extroversion and L2 willingness to communicate by means of reliable instruments in the context of the English-as-a-foreign-language (EFL) classroom at the level of the Polish secondary grammar school.

Ewa Piechurska-Kuciel teaches EFL methodology and SLA courses at University of Opole, Poland. She specializes in the role of affect in the foreign language learning process. Her main interests include personality, willingness to communicate, anxiety, etc. She has published two books, numerous papers, and co-edited several volumes.

Email: epiech@uni.opole.pl

Gregory S. Szarycz

The Epistemic of Aesthetic Knowing: Implications for Aesthetic EFL/ESL Education Curricula and Rational Pedagogy
This paper examines the issues and arguments involved in Aesthetics as an epistemological concept. The aesthetic pattern of knowing is critical for EFL/ESL education, yet remains weakly defined and understood. This gap has arguably relegated esthetic knowing to an "ineffable" creativity that resists transparency and understanding, which is a barrier to articulating its value for EFL/ESL teaching and its importance in producing beneficial linguistic competencies. Current philosophy of science developments are synthesized to argue that esthetic knowing is an appropriate "object" of scientific inquiry; particular emphasis is placed on how language is affected by visual input. Examples of empirical scholarship that can be conceived as scientific inquiry into manifestations of esthetic knowing are highlighted. A programme of research is outlined to advance a science of esthetic knowing.

**Gregory S. Szarycz**, (PhD, University of Otago, New Zealand) is a Senior Lecturer at the Institute of English Studies at the University of Wroclaw. As a sociologist, he is interested in a vastly wide range of subjects and approaches, but they all cohere around themes of “social and cultural values,” “social realities,” and “qualitative and participatory methods for responding to the world”, which involve many complex dimensions that usually are treated only in a fragmented or even contradictory manner. This means combining approaches that focus on large, structural dimensions of phenomena and, simultaneously, using very specific cases in which meaning is contextually generated. Accordingly, while his research transcends a wide variety of terrains, he has predominantly worked out of the Phenomenological tradition as well as the Chicago School of Symbolic Interaction. His article titled "A post-structural critique of the language of 'experience'", published by *Folia Turistica*, was nominated for second-place "Article of the Year Award" in 2015. He is editor of *Research Realities in the Social Sciences* (Cambria Press, 2010), and author of several theoretical papers on methodology, praxis and human ways of knowing and acting.

**Agnieszka Ślęzak-Świat, University of Silesia**

**The dynamics of language and foreign language learning and teaching.**

The main objective of the study is to present students’ various views of the concept of language and how these concepts correlate with their types of intelligences. What is more, the study shows how language perceptions determine teacher trainees teaching styles and teaching techniques’ preferences.

**Agnieszka Ślęzak-Świat** is an Assistant Professor at the University of Silesia (Institute of Applied Linguistics) in Katowice, Poland, where she completed her PhD on components of strategic competence in advanced language users. She had been appointed an English language teacher in primary and grammar school when she first entered the field of neurolinguistics. In her work she does not only perform research but also attempts to translate her findings into terms useful for teachers. She is interested in the neuroanatomy of affect as well as the function of vestibular proprioceptive system in reading comprehension.

Email: aga.slezak.swiat@gmail.com
Magdalena Bielenia-Grajewska, University of Gdańsk

Consumer discourse. Metaphors in product creation, distribution and selection

The contribution focuses on the place of metaphors in consumer culture, showing their role in product creation, distribution and selection. Metaphors, relying on well-known concepts, act as efficient tools for presenting complex issues. This feature is especially important when companies have to fight for their position on the competitive market. In addition, symbolic language facilitates the launch of new products and services, offering cognitive links between known and unknown merchandise. However, some argue that symbolic communication is not precise and adequate. Thus, the aim of this contribution is to discuss both positive and negative sides of using metaphors in marketing communication. To stress the role of metaphors in international consumer discourse, the discussion on symbolic language is supported by some examples coming from different languages. As far as selected materials are concerned, the presented examples come from, among others, leaflets, brochures, company websites, social networking tools and business correspondence. To sum up, the aim of this paper is to show the possible chances as well as potential problems that may occur when nonliteral language is used in consumer communication. The contribution concludes with the future perspectives of studying the role of metaphors in consumer culture and the presentation of neuroscientific tools as well as their application in neurolinguistics, neuromarketing and neuromanagement.

Magdalena Bielenia-Grajewska is a linguist (MA in English Studies) and an economist (MA in Economics). Her PhD thesis was connected with translation and investment banking. She is interested in LSP, translation, intercultural communication, sociolinguistics, visual metaphor, ANT, Social Representation and organizational discourse. Her most important publications include The role of metaphors in the language of investment banking. Special Issue of Iberica 2009; Actor-Network Theory in intercultural communication. Translation through the prism of innovation, technology, networks and semiotics, International Journal of Actor-Network Theory and Technological Innovation. IGI Publishing, 2009; The linguistic dimension of expatriatism- hybrid environment, hybrid linguistic identity, European Journal of Cross-Cultural Competence and Management, 2010.

Email: angmb@ug.edu.pl

Maja Gajek, University of Warsaw

Me nem nesa: Investigating the reception of constructed languages.

The concept of artificially created languages is not new, but owing to pop culture it has received more attention recently. Constructed languages, or conlangs, are present in books, movies and even video games aimed at both young and mature recipients. Contrary to natural languages,
which emerged without conscious planning, constructed languages were designed by their authors to serve a certain purpose.

There are many motives triggering the creation of new speeches, from linguistic experiments and language games to making communication easier. However, the most common reason behind the emergence of artificial languages during the last twenty years appears to be the enrichment of the world they belong in. Interestingly, the response of the audience varies depending on age. The aim of this presentation is to examine samples of constructed languages present in recent pop culture and the effects they have on both their respective target groups and the remaining audience.

Maja Gajek is a first-year doctoral candidate at the Institute of English Studies, University of Warsaw. Current PhD thesis project is a diachronic review of Old and Middle English nomenclature of medical and surgical equipment. Other academic interest include constructed languages, dialectology and contemporary fantasy literature and its adaptations.

Email: mgajek@student.uw.edu.pl

Henryk Kardela

Experience, evidence, and sense: The hidden cultural legacy of English in the light of the culture-driven evolution of human symbolic capacity.

The paper examines Anna Wierzbicka’s insights concerning the experience- and empirical knowledge-based “hidden cultural and historical baggage of English” (Wierzbicka 2010; henceforth Wierzbicka) in the light of the culture-determined development of human symbolic capacity. Quoting Wilhelm von Humboldt as saying that “there resides in every language a characteristic world-view…every language contains the whole conceptual fabric and mode of presentation of a portion of mankind” (after Wierzbicka, 4), Wierzbicka, in her book Experience, Evidence, and Sense. The Hidden Cultural Legacy of English, claims that underlying the English cultural universe is the “legacy of British Empiricism.” The analysis, which employs the Natural Semantic Metalanguage—NSM, used by Wierzbicka in her cross-cultural and cross-linguistic studies, is based on ample empirical evidence from everyday English usage. This paper places Wierzbicka’s approach, and indeed, any scientific approach, in the wider context of scientific activity, which presupposes the culture-determined development of human symbolic capacity as envisioned by Merlin Donald in his book Origins of the Modern Mind (1991). Donald’s model of the development of human symbolic capacity involves three cognitive transitions: a transition (i) from episodic culture to mimetic culture, (ii) from mimetic culture to mythic culture, and (iii) from mythic culture to technology-supported culture. The last transition, which heavily relies on external memory media, leads to the creation of the so-called External Memory Field (EXMF), a kind of semiosphere in the sense of Lotman (1990). We claim that it is here—in the EXMF—that Wierzbicka’s “culture-determined concepts of experience” underlying the English cultural universe should be placed.

Henryk Kardela: Professor of Linguistics at Maria Curie-Skłodowska University, Lublin, Poland. Fields of interest: lexicology, syntax, semantics and philosophy of

Minoo Khamesian

Functional Peculiarities of Lexical Syntagm in Technical Writing

As widely accepted, in the course of intellectual communication words tend to be used for the expression of concepts and notions of a given branch of knowledge. The meaning or content of words used to express special phenomena or concepts, greatly constituted by the object itself, is a reflection of it in the writer’s mind. This study is an attempt to disclose the functional peculiarities of technical writing on the lexical syntagmatic level of linguistic expressions, focusing on those derivatives, coinages, the creation or the very existence of which would be based on the quite definite, well-fixed rules of combining morphemes according to the productive patterns of lexicology, i.e. rules determined by the lexical-morphological categories of the language under investigation, English as the Lingua Franca of science and technology. The analysis shows that in technical writing the presence of such derivatives has a tendency to acquire metasemiotic overtones, which tend to be formed by the authors under some contextual circumstances to give the utterance a more stressed effect and enhance the rhetorical impact on the reader.

Email: Khamesian2006@yahoo.com

Marcin Kuczok, University of Silesia

Metaphorical interplay of words and gestures in Catholic liturgical rituals

The aim of the presentation is to analyze selected Catholic liturgical rituals as motivated by verbal and gestural metaphors. As claimed by George Lakoff and Mark Johnson (2003 /1980/: 40) in their seminal work on metaphor, “the conceptual systems of cultures and religions are metaphorical in nature.” Catholic liturgy contains a number of common gestures and even postures of the whole body used in worship, such as kneeling, bowing, raising hands, standing up, putting hands together, prostrating, beating oneself in the chest, putting hands on others, sitting down, washing one’s hands, as well as some others. These gestures are often accompanied by specific spoken formulas or prayers, used by the participants in the Christian ceremony (Guardini 1998): asking God for forgiveness, expressing humiliation before God, showing regret for one’s sins, asking God a favour, submitting oneself to God, showing respect to God, showing readiness to listen to God’s word, or showing readiness to respond to God’s will. In line with the conceptual metaphor theory, and especially the claims that metaphor may be interpreted as a multimodal phenomenon (Forceville, Urios Aparisi 2009), it is possible to
interpret these combinations of words and gestures as metaphorical in nature. The most common metaphors identified in the conceptualization of liturgical verbal and gestural rituals involve, among others, the mappings GOD IS A KING, GOD IS UP, GOD IS A TEACHER, A CHRISTIAN IS A SERVANT, and A CHRISTIAN IS A STUDENT.

Marcin Kuczok, PhD, is an Assistant Professor in the Institute of English at the University of Silesia, Poland. His academic interests revolve around cognitive semantics, especially the theory of conceptual metaphor and metonymy, and the theory of conceptual blending, as well as their applications to studying religious language, describing the axiological parameter of language, and analysing English and Polish word-formation processes.

Email: marcin.kuczok@us.edu.pl

Marek Kuźniak, University of Wrocław

Perspectives on epistemology in linguistics

This paper tackles a selection of issues regarding the place and role of epistemology in linguistics. The discussion starts with an overview of fundamental epistemological insights in philosophy and how these relate to the epistemology of language. The paper also aims to show how the discussion of epistemology may vary with different ontologies of language as such, namely, whether the natural language is viewed as an open-ended or closed system of elements. Consistently, the question of tensions between epistemology and ontology is seen as pivotal for understanding the nature of language. Certainly, this understanding is inextricably bound up with the human effort to rationalize the world experience. The rationalization may be more or less elastic depending on how we view the very act of discrimination of reality. In other words, when rationalization becomes more elastic, the research pushes us towards the empiricist program (inductivism); when, in turn, rationalisation is less elastic, the research may push us more towards the rationalist program both in thought and action (deductivism). The acts may thus be more exclusive, thereby dividing and ordering the reality along the discrete lines of the one-zero system of choice. Here you choose either A or B. The same acts may thus also be inclusive, thereby dividing and ordering the reality along the vague, non-discrete, gradual system of choice. Here you choose more or less of A and more or less of B. Naturally, the problem of discreteness/vagueness is crucial to epistemology (and ontology), which is best manifest in case-studies on linguistic categorization.

Marek Kuźniak is a professor of linguistics in the Institute of English Studies at the University of Wrocław. He has been the head of the Institute since 2012. He is also a member of the State Examination Board to conduct exams in certified translation. His scholarly interests centre on the philosophy of language, cognitive linguistics and translation.

Email: marek.kuzniak@uwr.edu.pl

Frančiška Lipovšek, University of Ljubljana

Morphological marking on classical ballet terms in English and Slovene
The major portion of classical ballet terminology is in French. French terms are the norm in ballet education and training, and dancers who have used them from a young age perceive them as the most natural part of the ballet jargon. Nonetheless, few are fully integrated into the recipient language.

Our research has focused on the adaptation of terminological borrowings in ballet through morphological marking. Two languages have been studied for this purpose: English as an analytic language and Slovene as a synthetic one. The main point of interest was the morphological marking of number, which involved two questions: (i) the choice between the donor language (French) and recipient language (English/Slovene) plurals; (ii) the placement of the plural marker in syntactically complex terms. The behaviour of ballet terms in Slovene was further examined from the points of view of gender/case marking and declension class assignment. The following questions were addressed: (i) a shift in gender; (ii) the placement of the case marker; (iii) zero case marking.

The findings reveal some notable differences between the two languages in the way they accommodate classical ballet terminology.

Frančiška Lipovšek is an Assistant Professor in the English Department at the Faculty of Arts of the University of Ljubljana. She earned her PhD in Linguistics from the University of Ljubljana in 2003. Her research and teaching focus on morphology and syntax, contrastive analysis and cognitive linguistics. Her main fields of interest are possession and spatial relations franciska.lipovsek@guest.arnes.si

Sylwester Łodej, Jan Kochanowski University

Acknowledging divine providence in the British parliamentary speeches of the 19th and 20th centuries: causality in the adverbial clauses by God’s blessing and by God’s grace.

The political rhetorics of British parliamentary speeches frequently resorts to religiously connotated language. The speeches recorded in the Hansard Archive (1803-2005) make reference to various aspects of the Christian religion for the reasons of stylistic tropes and figures of speech such as emphatic strengthening or metaphorical comparisons. This religious metalanguage is amplified with debates on matters directly related to church organization and legislation.

The present paper discusses the use of invocations formed on the pattern of by God’s + nominal head which yields a number of phrases such as by God’s blessing/grace/help/mercy/providence. Functionally, these adverbials serve the purposes of implicit prayers of gratitude and asking in the context of political debate. The aim of this study is to identify the contexts and situations in which a divine power is evoked and addressed. The perceived divine interventions are analyzed with reference to the types of situations in which a transcendental agent is referred to as well to the different illocutionary functions these invocations may be attributed with. Additionally, the study discusses the frequencies of the diachronic distribution of the by God’s adverbials over the span of 200 years. The present paper makes a contribution
to the study of cultural history of religiousness as evidenced in the linguistic behavior of British Members of Parliament.

Joanna Redzimska, University of Gdańsk

Metaphor as an epistemological canon. The pragmatic-cognitive analysis of the culture-based metaphor LIFE IS A HIGHWAY in an animated film CARS

This presentation investigates from a pragmatic-cognitive point of view the nature of conceptual metaphors as well as their role in cross-cultural understanding. More specifically, the focus is on the question of the “life is a highway” metaphor, which although seemingly presented at the level of a children’s cartoon, helps to convey particular cognitive-cultural models.

The major aim of the paper is to explore different levels of cognitive mechanisms including metaphors (Lakoff & Johnson 2003, Kövecses 2007), mechanisms that are used in the process of introducing cultural elements. The cognitive approach will be supplemented with a pragmatic explanation of metaphors as presented by Gibbs (2002) and Charteris-Black (2004). The primary focus is on how linguistic elements serve as vehicles for particular conceptualizations of cultural elements, which allows for a number of possible readings and understandings of the main story. The conceptual assumption for this analysis is based on the significance of the metaphor LIFE IS A HIGHWAY, a metaphor which, in the opinion of the present author, is deeply entrenched in American culture and which structures the cultural context for the plot.

The examples to be analysed are taken from an animated film, “Cars”.

The main conclusion from the study is that certain conceptual metaphors in their meaning and understanding function effectively in cross-cultural understanding as epistemological canons. When skillfully combined, they help to create a cultural model that preserves its distinctiveness and at the same time is easily recognized all around the world.

Joanna Redzimska is a lecturer at the Institute of English and American Studies at the University of Gdańsk. She is particularly interested in and fond of cognitive linguistics, artificial intelligence and natural language processing. Recently, she has done her research on animated films for children in search for inspiring metaphors, image schemas and cognitive models.

Email: angjr@univ.gda.pl

Mikołaj Rychło, University of Gdańsk

A proposal for a new type of archaism in the light of Polish-English cognates

In historical and comparative linguistics, cognates are mainly investigated with a view to reconstructing a common ancestor, for example Proto-Indo-European (PIE). The aim of this paper is to show how this canon can be revised by focusing on the comparison of cognates for different purposes: firstly, to understand the common inherited element in the native language
(Polish) and in a foreign language (English); and secondly, to explain phonological, morphological and semantic changes which are responsible for the discrepancies between the form and meaning in cognates under analysis.

In the proposed approach, there is room for the study of cognates which do not contribute much to the purpose of reconstructing PIE, but still can be considered to be remarkable relics of Indo-European world and culture. It is often the case that such relics are disguised inside lexicalized derivatives. For example, the Polish cognates which correspond to English light, fire or tooth seem to have been ousted, as they are not to be found in światło, ogień, or ząb. Yet they have not vanished from the language completely, but betray traces concealed in łuczywo, perzyna and dziąsło. Of special significance are the orphaned roots of these derivatives as they preserve ancient designations, which characterised the world of our ancestors. It is argued that these roots exemplify a type of archaism for which there is no category in various classifications of archaisms.

Mikołaj Rychło, PhD, Assistant Professor at the Institute of English and American Studies, Chair of Linguistics, University of Gdańsk. Education: MA in English Philology, PhD in Linguistics. Fields of Expertise: historical linguistics, etymology, the history of the English language, Old English and its prehistory, English linguistics, philosophy of language education.

Olga Sokolowska, University of Gdańsk

Levels of categorization in idioms and proverbs

The phenomenon of basic cognitive levels has been recognized largely due to linguistic clues, which means that basic categories of the mind are labelled by basic terms of language. There are several criteria that a basic term is expected to meet and the relevant properties can be marked on lexemes representing practically any class of parts of speech. On the other hand, the basicness of mental categories is most convincingly illustrated with examples of material entities that exhibit good gestalt properties, typically referred to by count nouns. Members of such categories also need to display certain properties pertaining not only to their appearance but also to their functionality, which specifically determines their biological and cultural significance. There is probably no better source of evidence of the cognitive status of specific categories than references to them made in fixed expressions, such as proverbs capturing common folk wisdom and idioms representing specific construals of various types of stimuli. It seems, thus, worthwhile to investigate into the levels of categories referred to in a selected group such phrases.

Olga Sokolowska is a graduate and employee of the University of Gdansk. Her interest in cognitive linguistics dates back to the very first days of her work as an academic teacher, when cognitive ideas about language were only being introduced into the curriculum at the Institute of English Studies. That interest found its expression in her doctoral as well as post-doctoral dissertation, dealing, respectively, with a cognitive account of speech acts and the cognitive perspective on the ways that languages relate to properties. Her current concerns are: syntactic patterns as symbolic units, metaphor with metonymy, cross-linguistic differences in conventional imagery, polysemy.

Email: olgahalina@gmail.com
Danuta Stanulewicz, University of Gdańsk

**The English and Polish colour lexicons: Basic and non-basic terms**

The aim of this paper is to present English and Polish basic and non-basic colour terms. The analyzed data come from elicitation list tasks performed by native speakers of these languages.

Taking into consideration the evolutionary model proposed by Berlin and Kay in their 1969 study *Basic Colour Terms*, both English and Polish represent the most advanced stage of the development of colour vocabulary (Stage VII) as they have full sets of eleven basic terms. In English, this set includes the following lexemes: *white, black, red, green, yellow, blue, brown, purple, orange, pink* and *grey*. In Polish, the following colour terms are considered basic: *biały, czarny, czerwony, zielony, żółty, niebieski, brązowy, fioletowy, pomarańczowy, różowy* and *szary*. In addition, in Polish there is a second term for blue, *błękitny*, which may be treated as a semi-basic colour term.

The elicitation list task is a test in which participants write down colour words they can recall in five minutes. This type of investigation will enable me to make ranking lists, taking into account the frequency of English and Polish colour terms in the first minute, their mean positions etc. and, finally, compare them.

Danuta Stanulewicz (dr hab., prof. UG) is employed at the Institute of English and American Studies, University of Gdańsk. Her academic interests include, inter alia, semantics (colour terms, metaphors) and sociolinguistics (the Kashubian language). She is editor of *Beyond Philology*.

Agnieszka Wawrzyniak, Adam Mickiewicz University, Kalisz

**The conceptual construal of ME HAPPINESS in The Canterbury Tales**

The aim of the paper is the attempt at analysis and recognizing an abstract, existential nature of HAPPINESS, hence of a concept that was essential in the history, but which is also fundamental for the contemporary society. The paper focuses on the construal of ME concept of HAPPINESS in The Canterbury Tales, and juxtaposes Middle English and Present Day English concepts of HAPPINESS thereby reflecting on distinct cultures and distinct worldviews. Apart from the lexeme happy, the analysis focuses on such lexemes as blissed, blithe, mery and selly in order to reconstruct the holistic perception and conceptualization of HAPPINESS for the medieval society. The paper will refer to the etymology of the lexemes, as well as to the semantic similarities and differences between them. The study will also focus on the variety of collocations that coded these lexemes in order to reflect upon cultural beliefs and social values of HAPPINESS for the medieval society. The analysis of frequent collocations and then the juxtaposition of the linguistic context with other types of contexts, such as historical, cultural and social, will cast a different perspective upon the studied linguistic items. In other words, changes in the perception of this concept will be accounted for with an attempt at recognizing social, historical factors and cultural norms that could
possibly affect the value of HAPPINESS in the two periods. In my study, I will approach various types of conceptual metaphors projecting HAPPINESS in order to refer to the linguistic picture of reality and thus to recreate world out of words (Bartmiński and Tokarski 1986).

**Agnieszka Wawrzyniak**, PhD, graduated from Adam Mickiewicz University, Poznań, and received a doctoral degree in 2006. She is currently employed in the Department of English Studies, Faculty of Pedagogy and Fine Arts, Adam Mickiewicz University, Kalisz. Her main interests lie in the field of historical linguistics, cognitive linguistics, and cultural studies. The author of the book “The cognitive construal of Geoffrey Chaucer's world. The metaphors and metonymies of LOVE, MIND and LIGHT in The Canterbury Tales”, and of numerous articles related to the analysis of various abstract concepts in The Canterbury Tales.

Email: agnieszka78kaga@wp.pl

**Anna Wrzesińska, University of Warsaw**

**The semantics of RIVER, STREAM, SEA and FLOOD in Middle English**

Names of water reservoirs and watercourses are firmly rooted in all languages. The present study focuses on the different meanings of these words in various text types in Middle English (12-15c.).

In the paper forms of RIVER, STREAM, SEA and FLOOD are viewed in various contexts. The research concentrates on texts selected from the Innsbruck Corpus of Middle English Prose (Markus 2009), with some extra material coming from the OED and MED. The present study has been confined to texts whose dialect is determined (94 texts). The results of the analysis which will consider implications of the loss or spread in Middle English of all the original meanings of RIVER, STREAM, SEA and FLOOD, specified on the basis of the statistics of these terms in various text types. As regards the method, the present author makes use of standard semantic theories, such as Lyons (1977).

The results of the present analysis are expected to explain the causes of employing particular words representing watercourses and water reservoirs in various text types in each of the analysed centuries as, according to Nevalainen (2000: 333), semantic change is often a result of the appearance of new words.

**Anna Wrzesińska** is a Ph.D. student in the Institute of English Studies at the University of Warsaw. Her research interests are focused on Middle English semantics and lexis.

Email: a.wrzesinska@student.uw.edu.pl

**Angelina Żyśko, Maria Curie-Skłodowska University**

**Does fortune favour fools?: In search of English-Polish cognates in the historical development of Proto-Indo European *ghleu*-.**

Language and culture are inextricably linked with each other, language being often understood as a mirror of culture. If we follow Sapir (1921:218) and state that “[c]ulture may
be defined as what a society does and thinks [and] (...) [l]anguage is a particular how of thought” we come to a conclusion that conceptualisation is the motivation for language change. The postulates of cultural linguistics (and etymological research as well) states that cultural factors do not stand in opposition to cognitive processes, but, on the contrary, culture has an inherent cognitive dimension. In other words, we assume that if lexeme x in language y has/had meaning z, them the meaning z of lexeme x is/was a response of the language users to their experience of the world, and their attempt to portray the world.

According to the etymological sources (Partridge 1966, online ed, oed), English glee goes back to Old English gliu, gliw, gleow ‘entertainment, mirth, jest, play, sport’ also ‘music’ and ‘mockery’. Its historical path shows that the roots of English glee go to Proto-Indo-European *ghleu- ‘to be joyful, to joke’. As Pokorny (2007) mentions, Proto-Indo-European *ghleu-developed also to Proto-Slavic *glupь ‘stupid’ (Boryś 2010). In this way, as it appears from the etymological sources, English glee ‘joy, happiness’ is a cognate with Polish głupi ‘stupid, foolish’.

The aim of the paper is to show the common etymological roots of a pair of words: English glee ‘joy/happiness’ and Polish głupi ‘stupid/foolish’. Furthermore, the objective of the paper is to show how cultural factors influence the semantic development of one and the same Proto-Indo-European root, as well as to analyse the possible motivation factors behind the semantic developments.

The paper is done within the spirit of cultural (D’Andrade 1981, 1995, Bartmiński 2006, 2009) and historical linguistics (Łoźowski 2010).

Angelina Żyśko is an assistant professor in the Department of Cultural Linguistics at the Institute of English, Maria Curie-Skłodowska University, Lublin, Poland. She has published internationally in linguistic journals and volumes on cognitive and historical linguistics, sociolinguistics, and panchrony. She is the author of a monograph English ‘Joyful’ Vocabulary. Semantic Developments.

Email: angelinarusinek@gmail.com; angelina.rusinek@poczta.umcs.lublin.pl

Konrad Żyśko, Maria Curie-Skłodowska Universtiy

Humour in Barack Obama’s public speeches – a linguistic analysis

This article aims at analysing the intricacies of the humorous language in Barack Obama’s public speeches. It should be remembered that humour is quite a broad concept and that is why there are many classifications thereof, e.g. into relief theories, superiority or aggression theories, or incongruity theory (Raskin 1985, Ritchie 2004, Dynel 2009). It is the last category that Obama’s linguistic jokes seem to be fitting. The model originally proposed by Raskin takes into account various aspects of pragmatics in the theory of language: e.g. contextual information as well as encyclopaedic knowledge (Krikmann 2006). Obama often hinges his jokes on self-deprecation, which further on relies on implicature, requiring a vast array of encyclopaedic knowledge in order to understand the issue under discussion. We claim that Obama’s ability to turn a contentious matter into a light-hearted joke appears to offer a new
dimension to the incongruity theory. The study can prove insightful to anyone interested in the linguistic theories of humour and American political discourse (Lakoff 2009).

**Konrad Żyśko**, Ph.D., is an assistant professor in the Department of Cultural Linguistics in the Institute of English at the Maria Curie-Sklodowska University in Lublin (Poland), where he completed his M.A. thesis (2009) on translation of wordplay and his doctoral thesis (2014) devoted to the cognitive linguistics account of wordplay mechanisms. He has published internationally in linguistic journals and volumes (e.g. Cambridge Scholars Publishing). His research interests are focused on cognitive studies of wordplay as well as the pragmatic aspects of communication.

Email: konradzysko@gmail.com

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**PRESENTATIONS: LITERATURE AND CULTURE**

**Olga Antsyferova, Siedlce University of Natural Sciences and Humanities**

**Rethinking the Biographical Canon: Silences and Gaps in Colm Toibin’s *The Master***

During last decades a biographical canon (both in epistemological and generic terms) has been highlighted due to several reasons: revision of the essential concepts of (self)-identity, fresh interest in liminal literary forms (fiction/non-fiction), searches for new forms of assessment of creative output of an artist and, respectively, new interpretive methodologies, to list only a few. Besides, canons as prescriptive forms of judgment are doubted, exposed to criticism, blurred. Taken in the broad context of Henry James’ life-writings, the case study of a recent biofiction on Henry James (The Master by the Irish gay writer Colm Toibin) suggests that silence as a semiotic practice and cognitive failure plays an important role in rethinking the biographical canon. Contrary to expectations based on sexual identity of the author and his previous declarations, silence in this biofiction functions not to uncover the sites of suppression of an assumingly gay protagonist but acquires universal, ontological meaning, signifying fatal solitude of an artist, which is very close to the main nerve of James’s own writing.

Olga Antsyferova (Dr. Hab, full professor) is currently a Professor of Anglophone Literature in the Faculty of Humanities at Siedlce University (Poland). She authored three full-length studies and a large number of essays on US and British literature published, among others, in The Henry James Review and American Studies International. She got her Doctoral degree from Moscow State University (2002). For about thirty years she taught foreign literature at Ivanovo State University (Russia). She was a Fulbright scholar at the University of Southern California, Irvine (1999-2000) and also held research grants from different educational foundations.

Email: olga_antsyf@mail.ru
Irwin Appel, University of California Santa Barbara

Naked Shakes: The Actor and the Word

Shakespeare is arguably the world’s most famous dramatist, but precisely because of this, cognition of his work is steeped in judgments and assessments based on culture, education, bias, and often, fear. The Naked Shakes approach attempts to connect both the performer and audience to experience the language and theatricality in a fresh, clear, viscerally cognitive way.

In 2017, Naked Shakes celebrates its 12th season at UCSB, and its mission has been to present energetic, exciting, raw, vibrant Shakespeare using the power of actors and the text. Naked Shakes believes in the visible transformation of the actor and the space, along with the imaginative ability of the audience. Each play is presented clearly and directly so that the audience inhabits the imaginative world through Shakespeare’s language. The barren physical theater space is very important to the Naked Shakes concept; it takes on the identity of whatever locale or particular piece of poetic language is described, and yet always reminds the audience they are in a theater. When Prospero in The Tempest describes “the great Globe itself,” he is not only referring to the entire Earth, but also the “Globe” Theater – Shakespeare’s theater. That duality is what Naked Shakes is all about.

Irwin Appel is Professor of Theater and Director of the BFA Actor Training Program at UC Santa Barbara. He is also a professional director, Equity actor and composer/sound designer, and has worked with Shakespeare Santa Cruz, Shakespeare Festival/LA, the New York, Oregon, Utah, New Jersey and Colorado Shakespeare Festivals, The Acting Company, Theatre For a New Audience, Hartford Stage, Indiana Repertory Theatre, Arizona Theatre Company, PCPA, both the National Theatre Conservatory and Colorado New Play Summit at the Denver Center of the Performing Arts, and other prominent regional theaters. He is also artistic director of Naked Shakes, producing award-winning Shakespearean productions since 2006. He has led workshops and lectured about Naked Shakes at the International Platform for Performer Training in Zurich, Switzerland, along with the Institutes of English and American Studies at the Universities of Gdansk and Warsaw in Poland, as well as the Shakespeare Theatre of Gdansk. He is a graduate of Princeton University and the Juilliard School.

Email: i.appel@cox.net; appel@theaterdance.ucsb.edu

Patrycja Austin, University of Rzeszów

Designating the Canon – How Climate Change is Redrawing Genre Boundaries

In my paper I intend to analyze the dynamically evolving genres of eco-fiction and the debate that they have stirred among both creative writers and literary scholars. With the increasing environmental crisis realist fiction no longer seems capable to accommodate the highly
unnatural environmental phenomena. As a result, novels dealing with the effects of climate change are relegated to the genre of science fiction which, in turn, is met with disagreement. Famously, Margaret Atwood has resisted this classification and suggested the term speculative fiction instead. Other names which have been proposed include, among others: environmental fiction, green fiction, and cli-fi. I intend to examine the evolution of these terms as well as differences between them. My analysis will be based on both selected literary examples and theoretical writings by Amitav Ghosh, Nick Admussen, Bruno Latour and Franco Moretti among others.

Patrycja Austin is an Assistant Professor at the Institute of English Studies, Rzeszów University. She teaches English Literature as well as Literary Theory and Criticism. She received her PhD from Warsaw University and her thesis on three Indian authors in English was published in India in 2013. She has participated in conferences in England, India, Italy, Romania and the Czech Republic and published her work in international journals. She currently focuses on ecocriticism especially in the context of postcolonial literature.

Email: p.austin932@gmail.com

Ewa Błasiak, University of Wrocław

The Refashioning of Theatrical Conventions: The Return of Morality Play Tradition to Twentieth Century Anglophone Drama

The paper is going to explore the way in which theatrical conventions are refashioned by such factors as society, religion, art trends and politics. The genre in question is the medieval form of the morality play: an allegorical drama populated with characters personifying virtues and vices and a universal, undefined protagonist. Special attention will be given to the Morality Play Revival, that is the time of unexpected and abundant returns of morality play to both British and American theatres in the first decades of the 20th century. By looking at such Modern Moralities as Richard Ganthony’s A Message from Mars, George V. Hobert’s Experience, or Sutton Vane’s Outward Bound the paper is going to investigate how the medieval dramatic genre evolved to suit the tastes of modern audiences and examine the circumstances which brought about these changes. The attempt will be taken to determine the reason behind such a sudden reappearance of a long-forgotten genre. The paper will close with a brief discussion of three more examples of contemporary drama taking inspiration from the morality play tradition: Margaret Edson’s Wit, Wendy McLeod’s Sin and Carol Ann Duffy’s 2015 adaptation of Everyman.

Ewa Błasiak is a PhD candidate at the University of Wrocław, where she received her MA in 2014. She also studied English Literature at the University of South Wales and at the University of Southampton as an exchange student. Her research interests encompass medievalism in contemporary British drama with a special focus on the reception and reworkings of the morality play tradition. The title of her PhD dissertation is The Return of the Morality Play Tradition to Modern British Drama.

Email: ewa.blasiak@poczta.onet.pl
Joanna Bukowska, Adam Mickiewicz University

The perilous game of love in *The Assembly of Ladies* and *The Isle of Ladies*: The construction of female identity in late medieval dream visions

The poetry of the late fifteenth century tended to be represented by a vast portion of the twentieth century criticism as belonging to the so-called transitory period between the great Ricardian poets and the poetry of the modern period. It incorporates the older allegorical literary models and combines them with new narrative patterns often responding to the cultural changes brought about by the advent of Reformation and a growing emphasis upon an individual. Although the poems of Chaucer's followers are often dismissed as overdetermined by his literary achievement, they are also perceived as the representation of the turbulent age, the conflict of values and the tensions arising from new cultural developments. The question of the changing concept of canonicity remains relevant to two poems representing this tradition, *The Assembly of Ladies* and *The Isle of Ladies*. Written in the final decades of the fifteenth century, these dream visions belonged for a long time, like many other poems of the period, to the canon of Chaucerian poetry, being either directly ascribed to Chaucer or associated with his name and influence due to their inclusion in the early editions containing his works, only to be denounced as spurious in the nineteenth century. Set within the framework of the critical discussion concerning the place of these poems within the cannon of late medieval poetry, the paper analyses different approaches in these two poems to the construction of female identity.

Joanna Bukowska obtained her Ph.D. in British literature in 2003 from Adam Mickiewicz University in Poznań. Her doctoral dissertation was entitled „Between the concept of man and the concept of a romance hero. Semiotic and cultural analysis of characters in Thomas Malory’s *Morte Darthur*”. Since 2006 she has been employed at the Faculty of Pedagogy and Fine Arts in Kalisz, an integral part of Adam Mickiewicz University in Poznań. Her research interests include: Middle English literature, medievalist literature, contemporary British fiction and literary theory.

Email: bjoanna@amu.edu.pl

Nick Ceramella, Independent scholar, Rome

Adapting *Lady Chatterley’s Lover* into a film: A challenging cultural translation

In this paper I will argue that the adaptations of novels into films are proper translations involving the capturing of the novels’ cultural background as well as formal elements like plot, theme, characterization, style, and tone. The novel I will use as a case study is D. H. Lawrence’s *Lady Chatterley’s Lover*, a very interesting example for three reasons: it has been transferred to the big screen four times, with varying results; three adaptations have been
made by French film directors, and just one is English, thus strongly implying the rendering of the cultural factor; they have used Lawrence’s three versions of the novel. Indeed, the first two films, which appeared in 1955 and 1981, were based on the third and most popular version Lady Chatterley’s Lover, directed by Marc Allégret and Just Jaeckin. Then Ken Russell in 1993, and Pascale Ferrand in 2006, yet another French film maker, used Lawrence’s second version, John Thomas and Lady Jane. I will focus on Ferrand’s film not only because she created the most faithful film version of all by capturing Lawrence’s message that human rebirth is possible only if we get in touch with ‘the rhythms of the cosmos,’ but she also managed to mark the cultural differences between England and France.

Email: nickceramel@hotmail.com

Anna Cholewa-Purgal, Jan Długosz University of Częstochowa

The Matter of the Inklings – Between Tradition and Modernism

The paper attempts to address some of the epistemological canons and epistemic criteria concerning the notions of tradition and modernism in British literature with regard to the literary legacy of the Inklings, an informal group of writers centred at Oxford in the 1930s and 1940s around C. S. Lewis, including J. R. R. Tolkien, Charles Williams, and Owen Barfield among others.

While the Inklings were generally at odds with the spirit of modernism and its literary movement, as they largely championed Christian fantasy, traditional narrative techniques, conventional poetic diction, and logocentric mythopoeia, that is myth-making and world-building (rather than myth-recycling employed to reveal a profound sense of unmitigated disintegration), they had shared with their modernist contemporaries the experience of WW1, which they likewise attempted to render by means of myth and language.

The only Inkling who might be associated with canonical modernism is Charles Williams (an acquaintance of W. B. Yeats, and a friend of T. S. Eliot), whose mature poetry, according to Grevel Lindop, is ‘a late densely symbolist flowering of modernism in English’, exploring the Arthurian theme.

The paper seeks to address the question whether the matter of the Inklings may be viewed as a distinct ‘fantastic’ aspect of modernism, as postulated by Margaret Hiley, or whether it represents non-modernist non-canonical niche.

Anna Cholewa-Purgal works at Jan Długosz University of Częstochowa. She earned her PhD degree from the University of Łódź in 2014. Her major research interests include fantasy fiction, especially of the Inklings and of U. K. Le Guin, as well as mythopoeia, ekphrasis, and therapy in literature. Her study Therapy through Faërie: Therapeutic Properties of Fantasy Literature by the Inklings and by U. K. Le Guin was published in 2016 by Peter Lang.

Email: a.cholewa-purgal@ajd.czest.pl
Bożenna Chylińska, University of Warsaw

**English Explorations of the World in the Sixteenth Century: Sebastian Cabot’s “Orders and Instructions” of 1553 as a Promotion of the Culture of Seafaring**

Sebastian Cabot was one of England’s most prominent contributors to the sixteenth-century European voyages of discovery. His role in the promotion of the techniques of oceanic navigation and the ethics of seafaring cannot be questioned. In 1553, S. Cabot formulated the principles of the conduct of the voyagers, which subsequently became a model for the English explorations of the time. His handbook, entitled Ordinances, Instructions, and Advertisements of and for the Direction of the Intended Voyage for Cathay, was aimed to help the commanders of the expeditions effectively govern the conduct of all the participants of the discovery voyages and, logically, became a miniature constitution to set fundamental principles codified in a single and comprehensive document, from the organizational level to the issues of everyday schedules and chores. The paper attempts to examine and evaluate this significant text whose excellence was highly praised by Cabot’s contemporaries, and even today can hardly be challenged.

Bożenna Chylińska is Professor of British and American History of Culture at the Institute of English Studies, University of Warsaw. Her research focuses on European-Atlantic connections and the ethical aspects of exploratory expeditions in the sixteenth and seventeenth centuries. She is the author of *The Gospel of Work and Wealth in the Puritan Ethic. From John Calvin to Benjamin Franklin* (2012).

Email: b.chylinska@uw.edu.pl

Izabela Curyłło-Klag, Jagiellonian University

**Reimagining the Blitz? Pat Barker’s Noonday**

The paper will analyse the representation of the Blitz in Noonday (2015), the final part of Pat Barker’s most recent trilogy. Against the background of the hot summer of 1940, the writer depicts the assaulted cityscape through the eyes of three painter protagonists, known to the reader from Life Class and its sequel, Toby’s Room. Caught in the bombardment at the noon of their lives, Elinor, Paul and Kit endure the Second World War while still not having shaken off the memory of the First. Ghosts of the past haunt the narrative, not just in the obvious sense of the long shadow of World War I, or a continued emotional turmoil that energised the triangular relation in the prequels. Barker’s book is also curiously intertextual, carrying echoes of Elizabeth Bowen’s and Graham Greene’s depictions of wartime devastation. Is this the Blitz reimagined, or does Noonday testify to a certain continuity of artistic practice in bringing bombed London back to life? I will attempt to answer this question by locating Barker’s novel among other fictions that describe the experience of the Blitz.
Izabela Curyłło-Klag teaches in the Institute of English Studies at the Jagiellonian University in Kraków. Her research interests include: the modern British novel, dystopian fiction, and the intersections between literature, history and culture. She is currently working on a comparative study of Witkacy and Wyndham Lewis. She has published numerous articles on modernist writers and a book on representations of violence in early modernist fiction. She has also co-edited an anthology of immigrant memoirs, The British Migrant Experience, 1700-2000, as well as three volumes of critical essays: on literary representations of the past, on dialogic exchanges between literature and the visual arts, and on incarnations of material textuality.

Email: izabela.curyllo-klag@uj.edu.pl; izaklag@gmail.com

James Dale, University of Warsaw

‘How can you say to me, I am a King?’: New Historicism, and its Reading of Kingly Power in Shakespeare’s History Plays.

The 1980’s saw the emergence of New Historicist criticism, particularly through Stephen Greenblatt’s Renaissance Self Fashioning (1980). New Historicism has continued to remain influential, especially with regard to Shakespearean studies, evidenced in Louis A. Montrose’s Professing the Renaissance (1989), Catherine Gallagher’s Practising New Historicism (2000) and Stephen Orgel’s Authentic Shakespeare (2002). In my paper, I wish to outline New Historicist methodological insights with some analytical comments on the changing approach to historical plays, asking ‘What has New Historicism brought into our understanding of historical plays?’

In doing so, I will examine Shakespeare’s second tetralogy, reviewing Greenblatt’s contention, outlined in ‘Invisible Bullets’ (1988), that these plays deal with notions of kingly power and its relationship to concepts of ‘subversion’ and ‘containment’. I intend to focus on aspects of the plays that I believe have not received enough attention through New Historicism; namely, the design of the kingly figures, and the different modes of presenting the king in relation to the subjects such as, for example, somewhat ritualistic, formal ruling routines, estrangement (in the use of soliloquies and asides) and disguise (true interaction).

James Dale has been teaching English in Poland since 2005. Currently a PhD student and lecturer at the University of Warsaw, he holds an MA in English Literature from Warwick University. He also holds the Cambridge DELTA and is an oral examiner for Cambridge English Assessment. For his doctoral research, James is investigating the concept of disguise in Shakespeare’s plays, focusing on the implications of disguise for the understanding of the social dimension of the plays. In April last year, he presented the preliminary results of his research at the PASE conference ‘Multiculturalism, Multilingualism and the Self’ in Szczyrk.

Email: jimjdale@yahoo.co.uk
Wojciech Drag, University of Wrocław

The Teaching Canon of Twentieth- and Twenty-First-Century British and Irish Literature at Polish Universities

In 2007 Philip Tew and Mark Addis released Final Report: Survey on Teaching Contemporary British Fiction, whose aim was to establish the most popular authors and works as taught by academics at British universities. The purpose of my study is to present the results of a similar survey, which examines the reading lists of British and Irish literature courses offered in the English departments of chosen Polish universities (in Warsaw, Gdańsk, Toruń, Poznań, Łódź, Lublin, Wrocław, Opole, Sosnowiec and Kraków). A discussion of the results will be accompanied by an analysis of the individual lecturers’ motivations behind including certain texts and omitting others (based on personal interviews). I will argue that whereas the teaching canon of modernist texts appears fixed (all the reading lists include works by James Joyce, Virginia Woolf, William Butler Yeats and T.S. Eliot), the canon of post-war and contemporary literature is yet to emerge. Also, the results of my survey overlap to a large extent with that of Tew and Addis: the four most widely discussed contemporary authors – in the UK and Poland alike – are John Fowles, Angela Carter, Samuel Rushdie and Ian McEwan.

Wojciech Drag is Assistant Professor in the Department of English Literature and Comparative Studies. In 2006 he received a BA from the University of Wrocław. His academic interests focus on the contemporary British novel and on experimental literature in Britain and the US. He is the author of Revisiting Loss: Memory, Trauma and Nostalgia in the Novels of Kazuo Ishiguro (2014) and co-editor of War and Words: Representations of Military Conflict in Literature and the Media (2015) and Spectrum of Emotions: From Love to Grief (2016).

Email: wojciech.drag@uwr.edu.pl

Zhang Feilong

Literary Consumology: definitions and methodology

Consumption of literature refers to aesthetical activities by way of reading, utilizing and possessing the specific literary texts in order to achieve the readers’ specified purposes. In the after-postmodernist society, apart from literary production that has become more and more unserious, consumption itself has changed into individualized habitus when the consumability of literature was intensified. Hence, the consumption itself could not be fully represented by any reading or receptionists’ interpretation. Up to now, there is no one poetics that could interpret exactly the complex circulation and production of literature, even the disposition of consumers. In this sense, it becomes plausible to set up literary consumology.

It is no doubt that the literary consumology is to study how literature is and was consumed in certain historical periods, during the process of which literary texts are taken special
commodities occupied and utilized by the consumers. Therefore, consumology has to answer such questions as follows:

In the aspect of production, how are the literary magazines and stories produced for the mass? In terms of the readers, how does stratification influence the consumption habitus of different social classes? What purposes make them receive the fast-food reading? On what degree are their lifestyles changed by the literary consumption? How do the readers appropriate the literary images to achieve their own dream or attain pleasures by consuming literature? In terms of circulation, what roles has the merchants played when they peddle their poor stories?

These questions could not be answered by existing poetics. Just as M.H. Abrams as highlighted by constructing the framework of literature: audience, author, universe, texts. This framework also illustrates that all the elements could not be processed separately. Thereby this methodology would provide a feasible solution to the existing problems in literary studies. From the range of consumology to its objectives, consumology could be defined as one poetics which focalizes the study of the relations of reader, text and universe, among which the readers’ possession of texts, the patterns of their utilizing texts would be especially examined.

**Zhang Feilong** is Professor and Assistant Dean of the School of Languages, Hebei, China, and a former visiting scholar at the Comparative Literature Department, Harvard University. His research interests include consumer culture, world literature and comparative literature, as well as religion studies.

**Maria Fengler, University of Gdańsk**

**The Self and the World in the Poetry of Edward Thomas**

Ever since Romanticism, the broadly speaking epistemological questions concerning the relationship between the human subject and the outside world have been the focus of interest of English nature poetry. This “traditional empiricism”, as Antony Easthope calls it in *Englishness and National Culture*, was openly challenged by Modernist practice, which radically destabilised the lyrical speaker, dissolved the boundaries between the objective and subjective world and asserted the autonomy of language. English mainstream poetry, however, has refused to accommodate the Modernist insights, stubbornly clinging to the traditional beliefs in “coherent and autonomous” subjects, the possibility of direct experience of reality and the transparency of poetic discourse.

Easthope chooses to open his critique of modern poetry by contrasting a fragment of *The Waste Land* and “Adlestrop” by Edward Thomas, which is to illustrate uncomplicated Georgian traditionalism. Thomas, however, was never one of the Georgians, and his traditional forms and subject matter belie a thoroughly modern sensibility, fully conscious of the complexity of “conceptions of subjectivity, discourse and reality” (Easthope 178). Contrary to Easthope’s views, the paper will examine the construction of lyrical speakers and their engagement with nature in Thomas’ poetry in order to demonstrate how it destabilises
the human subject, subjectivises the outside world and exposes the self-referentiality of poetic language.

**Maria Fengler** is a lecturer in the Institute of English and American Studies at the University of Gdańsk. She is the author of a study of the poetry of Michael Longley *Między Itaką a Belfastem* (2010), and co-edited two books of essays: *Między słowem i rzeczywistością. Poezja Eliota wobec cielesności i wcielenia* (with Jean Ward, 2015) and *Striking the Chords of Spirit and Flesh in Polish Poetry* (with Jean Ward and Małgorzata Grzegorzewska, 2016).

Email: mariafengler@hotmail.com

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**Carla Fusco, University of Macerata**

**Deconstructing Fantasy: Ishiguro’s The Buried Giant**

Fantasy constitutes one of the most successful canons in the western literary tradition. It consists in an endless reinvention of the eternal fight between the good and the evil combining realistic and magic elements together. The creation of a new mythology made of pagan references and medieval hints represent other fundamental features of the context in which a quest is set. However, the protagonist of the quest doesn’t approach life pragmatically in order to reach a concrete knowledge of the world, on the contrary he struggles to identify, through moral and ideal models, the real essence of the self. To reach this purpose, the recollection of memories plays an essential role. Past become the means through which one can find identity. In his last novel, The Buried Giant, Ishiguro investigates the importance of this recollection and of its consequent oblivion.

My aim is to show through a hermeneutic analysis of the text how this great novelist deals with this intriguing literary canon.

**Carla Fusco** currently teaches British Civilization at the University of Macerata (Italy) as an adjunct professor. She has published several critical essays in which she alternates a structuralist to a psychoanalytical analysis. To start with British travel writings, she compares the biased representation of “Indians”- American natives in some Victorian travel books. Her work on A.S. Byatt’s *Angels and Insects*, instead, focuses on the features of the neo-Victorian narrative. Her essay on Peter Redgrove is an analysis of the defamiliarizing aspects of his poetry. In a volume collecting a selection of papers on James Joyce, she investigates the characters’ alterity in *After the Race, Dubliners’* fifth story. The Lacanian *Seventh Seminar* is the base of her analysis of William Shakespeare’s *Sonnet 128*. George Gissing’s masterpiece *New Grub Street* has inspired her reflections on the importance of means of transport in Victorian society. The article on Charlotte Brontë’s *Jane Eyre* is instead a comparison of the most interesting translations of the novel into Italian. Geoffrey Hill and his commitment towards the Holocaust constitutes the theme of another study entitled: “Poetry and Conscience”. What do Christina Rossetti and Carol Ann Duffy have in common? The analysis of two poems shows some evidence of an unpredictable link between these two great poets. The paper on Doris Lessing’s *The Summer before the Dark* is included in a selected essay volume and it detects the metaphorical meaning of seasons in human life. Iris Murdoch and the binary oppositions in *The
Italian Girl and the charm of an English garden in Evelyn Waugh’s Brideshead Revisited are two other topics construed in two different essays. Anthony Trollope and the moral code of a businessman is the title of an essay on The Way We Live Now. Muriel Spark and the reception of Fascism in England, and Elizabeth Gaskell’s concept of prostitution in Ruth are other food for thought of two other studies. She is also the authoress of a forthcoming monography on Kazuo Ishiguro.

Email: carla.fusco@unimc.it, fuscocarla@libero.it

Ewa Fiutka, Państwowa Szkoła Wyższa im. Papieża Jana Pawła II, Biała Podlaska

History and Experience in Elena Mauli Shapiro’s 13 rue Thérèse: How do We Get to Know the Past?

In the era of post-truths, the question of reliability of accounts seems to be particularly significant, both in literature and history. Elena Mauli Shapiro in the novel 13 rue Thérèse asks questions about the ways of mediating the past and tackles the issues concerning the objectivity of historical accounts. The problem is by no means new but the author attempts to present historical events through the category of experience as one of valid manners of showing the past. Therefore, the novel is looked upon from the perspective of Frank Ankersmit’s concept of experience as well as the theory of objects as tools which assist the recipient in mediating the past. Thus, both through the use of the category of experience and the presentation of history through objects, the past is presented as fragmented and unreliable, which in fact reflects the manners of perception nowadays, especially if the ending of the novel suggests that the past is inevitably linked with the present.

Ewa Fiutka is academic teacher at John Paul II State School of Higher Education in Biała Podlaska. Her PhD dissertation (to be published in 2017) is devoted to the presentation of history, memory and experience in A.S. Byatt’s neo-Victorian fiction. Her academic interests include British and American historical fiction, history, historiography and didactics of history and literature.

Email: ewax@poczta.onet.pl

Olivier Harenda, Nicolaus Copernicus University

“I wish I had kept on looking back then”: The Issue of Epistolary Sincerity in the film The Lunchbox (2013)

The paper examines the way in which a thread of communication is formed between two people from seemingly the same cultural background (Indian citizens of Mumbai), but who differ in terms of age, gender, religion, and personal experiences. The analysis is done on the basis of the movie called The Lunchbox (2013) directed by Ritesh Batra.
In order to conduct this analysis, the paper firstly provides introductory information about the film (explanation of culture-specific delivery system of lunchboxes in Mumbai) and its relation to the field of postcolonial studies. Next, the plot structure is outlined so as to correctly establish the characteristics of the story’s two main protagonists: Mr. Fernandes and Illa. Then, the issue of how the epistolary communication formed between the two figures is examined on the basis of tropes (the titular lunchbox, food, letters). Finally, the paper proceeds to an analysis of this accidental conversation-through-letters by exploring the personalities of both protagonists through the concepts of postcoloniality and sentimentalism.

The analysis aims to show that even in modern-day onscreen representations the mode of epistolary contact is still popular and can also lead to new reinventions within the field of postcolonialism.

**Olivier Harenda** is a PhD student at the Nicolaus Copernicus University in Toruń, Poland. His bachelor thesis focused on the imaginings of Gothic antagonists in modern popular culture. During second degree studies, he has shifted his focus to the issues of postcolonialism and postcolonial literature. His master thesis concentrated on the representations of the Partition of India in historical discourses, literature, and film. His other interests include literary adaptation, media and intertextuality.

Email: mathisharenda@gmail.com

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**Krzysztof Jański, University of Wrocław**

**Misunderstanding, War, Xenocide: Interrogating the Human-Nonhuman Boundary in Orson Scott Card’s Ender’s Game**

The paper examines the human-nonhuman relations rendered in Orson Scott Card’s science fiction novel Ender’s Game against the backdrop of Giorgio Agamben’s ideas. Firstly, the paper summaries a selection of concepts developed by the Italian philosopher: the anthropological machine, i.e. a mechanism responsible for establishing what it means to be human, as well as his distinction of life forms: zoe (biological life), bios (political life) and bare life (damaged life, stripped of its political significance). Secondly, it turns to the interpretation of Ender’s Game. The novel presents in a subversive way a conflict between humans and an intelligent alien race, pejoratively referred to as the buggers. The underlying cause for the conflict is an interspecies misunderstanding whose source may be traced to radically different modes of cognition and models of society. However, upon realising that they mistakenly assumed that mankind functions similarly to them, the aliens cease all hostility. They recognised that the encountered species represent bios, not zoe, and as such deserve respect. Conversely, mankind launches a retaliatory strike which nearly leads to the extinction of the entire buggers’ race. The prejudiced mankind is unwilling to recognise the alien other as a people. Their hostility is motivated by fear and sanctioned by the work of the anthropological machine and reduction of the buggers to bare life.
Benjamin Keatinge, Trinity College Dublin

Damned to Fame or Unknown on Six Continents: The Contrasting Canonical Afterlives of Samuel Beckett and Brian Coffey

The contrasting afterlives of Irish Nobel laureate Samuel Beckett (1906-1989) and poet Brian Coffey (1905-1995) provide literary scholars with a salutary illustration of the benefits of canonicity and the price of exclusion from established structures of critical discourse. As the scale of the Beckett industry advances year on year, the reputation of Brian Coffey, Beckett’s friend and contemporary, has seldom been reconsidered. Indeed, a favourable review of the 2010 volume Other Edens: The Life and Work of Brian Coffey in the Journal of Beckett Studies was entitled, with grim humour, ‘Unknown on Six Continents’. Beckett, by contrast, has been ‘damned to fame’ (James Knowlson, Damned to Fame: The Life of Samuel Beckett, 1996). Based on archival research conducted at the Harry Ransom Humanities Research Center, University of Austin and at University of Delaware, this paper will examine the factors which have influenced the posthumous reputations of these two writers. It will also trace the long-term literary affinities between Beckett and Coffey and it will argue that Beckett and Coffey share much common ground, including a long-term nostalgia for Ireland and a literary engagement with what Marjorie Perloff calls ‘the poetics of indeterminacy’. Arguably, Beckett and Coffey have more in common than has been realised.

Benjamin Keatinge is a Visiting Research Fellow at Trinity College Dublin. He has co-edited France and Ireland in the Public Imagination with Mary Pierse (Peter Lang, 2014) and Other Edens: The Life and Work of Brian Coffey with Aengus Woods (Irish Academic Press, 2010) and he has published widely on contemporary Irish poetry. He is currently editing a volume of essays on Richard Murphy titled Making Integral: Critical Essays on Richard Murphy which is forthcoming from Cork University Press.

E-mail: benkeatinge@gmail.com; bkeating@tcd.ie

Ewa Kęblowska-Ławniczak, University of Wrocław

In search of a new epistemology of the urban in the writing of Ivan Vladislavić

The paper explores Ivan Vladislavić’s analyses of the processes and forms of urbanization and the urban in post-apartheid South Africa, notably in and around the “edgy” city of Johannesburg. The discussion draws most of its examples from The Restless Supermarket
The epistemological crisis of the late 1960s and early 1970s challenged the positivist urban policy research and quantitative urban geography thereby destabilizing the intellectual foundations of urban studies. The epistemic crises of urban studies involved debates regarding categories and methods through which to understand urbanism and what had been reduced in earlier studies to the concept of a city, a term denoting a bounded unit whose variants included also such terms as metropolis, conurbation, suburb, and many other abstractions. Responding to the high intensity of global changes in the post-1980s period (the deconstruction of Fordist-Keynesian and national-developmentalist regimes of accumulation, the withering away of state socialism, the collapse the Soviet Union and apartheid) urban studies have been subjected to further wide-ranging transformations which did not eliminate the sense of crisis stemming from a fundamental uncertainty regarding the focal points of urban theory.

Reading Vladislavić, the paper argues the question of the epistemology of the urban by tracing the writer’s pursuits of categories, methods and cartographies through which urban life after apartheid should be understood. The shift the discussion proposes involves a passage from the no longer valid traditional concepts towards reflexive epistemological openings and planetary urbanism.

Ewa Kębłowska-Lawniczak is Professor of English Literature at the University of Wrocław and Head of the English Literature and Comparative Studies Section (Department of English Studies, Faculty of Philology). Her research interests include literature in English, contemporary drama in English; non-fiction; literature and visual culture; transcultural studies, comparative studies, cultural geography; the city and cityness in literature and culture; literature and politics. She has published in the fields of the Renaissance, including *Shakespeare and the Controversy over Baroque*, and Mannerism; in the field of contemporary drama, including *The Visual Seen and Unseen: Insights into Tom Stoppard’s Art*. Her most recent book focuses on the experience of the city in contemporary plays, monologues and podcasts, *From Concept-City to City Experience: A Study in Urban Drama*. She has edited collections of essays in the series of PASE Papers in Literature and Culture. She is editor of *Silesian Studies in Anglophone Cultures and Literature* (Peter Lang) and *Anglica Wratislaviensia*.

Email: ewa.keblowska-lawniczak@uwr.edu.pl

Monika Kocot, University of Łódź

**The Philosophy of Nonduality in Contemporary Scottish Poetry**

This paper will have a look at poems by Kenneth White and Alan Spence in which the authors embrace the non-dualist perspective of being in the world and affirm the philosophy of mushin (no-mind) and munen (nothought). Both authors are intellectual nomads, independent writer-thinkers, and both are well-known for their interest in the Far Eastern philosophies
(Voidness or Emptiness (Śūnyatā), Advaita Vedanta); their poetry might be described as the poetry of consciousness and experience. In my analysis, I will focus on the poems which reflect the relationship between the experience of being-in-the-world, the practice of meditation, and the process of re-cognition on the way to self-realization.

**Monika Kocot**, PhD, is Assistant Professor in the Department of British Literature and Culture at the University of Lodz, Poland. Her main academic interests are: contemporary British, Native American prose and poetry, literary theory, and literary translation. She is the author of *Playing Games on Sense in Edwin Morgan’s Writing* (Frankfurt am Main: Peter Lang, 2016) and co-editor of *Języki (pop)kultury w literaturze, mediach i filmie* (Łódź: Wydawnictwo Uniwersytetu Łódzkiego, 2016). She is a member of the Association for Cultural Studies, and The Association for Scottish Literary Studies. She is the President of The K.K. Baczenski Literary Society.

**Agata Kowol, Jagiellonian University**

**Epistemological Complexity in Joseph Conrad’s The Shadow-Line**

The aim of the paper is to analyse the theme of the complexity of pursuit of knowledge and understanding in Joseph Conrad’s *The Shadow-Line*. The novella records partial success of the process of learning of a young Captain who, plagued by a sense of purposelessness and metaphysical void, undergoes a rite of passage which strips him of youthful arrogance and teaches him several salutary lessons. He is forced to face a whole array of phenomena he finds difficult to understand, among them the seeming indifference or malevolence of the universe towards man; the weaknesses and potential evil lurking in other people; the flaws in himself; the blind operation of fate; illness and human mortality; ubiquitous illusions; and solipsistic urges. Although *The Shadow-Line* is a Bildungsroman and the Captain, in a sense, finally wins a victory, it is a severely qualified victory. Only with the assistance and prompting of other people does he lose his excessive self-preoccupation and the blinding illusion of self-sufficiency. The only possible remedies Conrad seems to propose in a world that is marked by epistemological and ethical complexity – aggravated by the doubts, scepticism and relativism – are persistence, self-restraint, acknowledging the interconnectedness of people and solidarity.

Agata Kowol is a PhD student at the Institute of English Studies of the Jagiellonian University, Kraków. A member of the Joseph Conrad Society (Poland), she is currently completing her PhD thesis on epistemology and ethics in Joseph Conrad’s oeuvre.

Email: agata.kowol@uj.edu.pl

**Irena Księżopolska, Vistula University**

**Mc Ewan’s Nutshell as postmodern Hamlet: the knowledge of the ultimate unknowing**
McEwan’s latest novel is obviously a yet another rewriting of Hamlet – with the amusing shift of the eternally hesitating hero into the inside of the womb, that is, into the position of the ultimate powerlessness. Made privy to the pillow talk of his mother and uncle plotting the murder of his father, the unborn child meditates on the human condition – before he can experience any of the fascinating and frightening “reality” directly. As McEwan admitted, his novel has nothing to do with realism (which is proved by the embryo’s vocabulary, if nothing else), and the contrast between what the unborn child claims to know, and what he cannot possibly know is one of the chief delights of the narrative. This paper will examine the mechanics of the story and the tension built between the impossible and the predictable, the comic and the tragic, the insupportable and the insufferable.

Irena Księżopolska, PhD, Assistant Professor at the Vistula University, Warsaw. Graduate of the Institute of English Studies, University of Warsaw. Author of the monograph The Web of Sense: Patterns of Involution in Selected Fictions of Virginia Woolf and Vladimir Nabokov (2012). In 2016 she co-organized with Dr. Mikołaj Wiśniewski an international conference “Vladimir Nabokov and the Fictions of Memory” at the University of Social Sciences and Humanities. She published numerous essays on modernist and postmodernist writers and is currently working on a monograph on Ian McEwan.

Email: ik@evs.edu.pl

Andrzej Księżopolski, University of Warsaw

History as the Floating World: Ishiguro’s Narrative Unreliability

The narrator of Kazuo Ishiguro’s novel The Artist of the Floating World is famously unreliable, yet, the reason behind his frequent, almost habitual half-truths and untruths is the peculiar mixture of ideological and cultural formulations and canons. It is a fixative, dangerous combination which, catching the hero at the height of his artistic search for his unique means of expression, thrusts him to the wrong side of history. Thus, Masuji Ono first attempts to set his artistic credo against the decadence of his times, next allies it with predominant ideology, becoming the propaganda artist in the service of the military imperialistic patriotism of the thirties, only to lose his bearings entirely in the post-war Americanization of his beloved culture. The novel is an attempt to settle his old accounts with his conscience, coming to terms with history that first dragged him into political commitment, and next proved his past “moral” choices wrong. This paper will explore the way in which the subtle modulations of the narrative voice convey the drama of history and the denials of memory.

Andrzej Księżopolski has a degree in history and currently is a doctoral student at the Institute of English Studies University of Warsaw. His dissertation topic is (Re)definitions of history in Julian Barnes’ fiction and his research focuses on the use of history and time in contemporary British and American fiction.
Sabina Laskowska-Hinz, University of Warsaw

Satan, Sin and Death: A Graphic Approach to the Interpretation of *Hamlet, Romeo and Juliet* and *Macbeth*.

A theatre poster, a piece of paper with an ephemeral lifespan, is yet a unique intermedial artwork with a double character. On the one hand, it is a combination of images and text, where both media are directly recognisable, while on the other hand, it is an image commenting on a specific dramatic text. Because of such media combinations, the poster gains an additional function. Aside from its advertising role, it provides recipients with a condense and suggestive critical approach to the play.

In the case of many plays the range of iconographic associations has been already well established and entirely embraced by the popular culture. Consequently, the proliferation of skulls, figures in black, balconies, sharp contrasts, thrones and crowns fail to arouse the desirable interest of the potential audience.

In contrast to such posters, the work of Wiesław Rosocha (1996) has extended the repertoire of metaphors and images in Hamlet posters. Similarly, Marian Nowiński’s *Romeo and Juliet* (1983) with the Four Horsemen of the Apocalypse provokes a new approach to the text, and finally Macbeth’s posters drawing from iconographical motifs of Flemish and Dutch Vanitas still life’s cats a new light of the interpretation of the Scottish play. The comparative studies applied in this paper will allow me to present a range of intriguing graphic approaches to the mentioned dramas.

E-mail: sabinalh@gmail.com

Elżbieta Litwin, University of Wrocław

Method-ising Cognitive Truth. The Paradigm of the Subtext in Baz Luhrmann’s Silver-Screen Vision of Romeo and Juliet’s Wedding.

What is “such stuff” as truth is “made on” in Shakespeare? How do we reach truth in a cultural text? What components of the film language rule the expression of truth in a film adaptation of a Shakespeare play? A case study of the wedding scene in William Shakespeare’s *Romeo + Juliet* directed by Baz Luhrmann (1996), this paper is an exploration of the truth pursuits within the subtext. Aspects of the evolution of the subtext representations as well as the epistemological balance will be analyzed within the director’s semiotic triad of word – emotional action – mise–en–scène against the backdrop of the established Shakespearean epistemological canons.

Elżbieta Litwin is a director, screenwriter and film scholar with 10 years of academic research and teaching experience at Columbia University, City University of New York, School of Visual Arts in New York. Has led auteur Method workshops in New York and Los Angeles. Films include Teeth, The Ghost, The Magician. Screenplays include To the End of Time, The Other Side of the River. Research interests include cognitive studies of
performance, director-actor communication techniques, esp. the Method, and directorial semiotic tools. Received her MFA in Film from Columbia University and her BA in English Studies from the University of Wroclaw. Currently a PhD candidate at the University of Wroclaw.

Email: 284367@uwr.edu.pl

Klaudia Łączyńska, University of Warsaw

Andrew Marvell: the Critical Conundrum and the Literary Canon

It has been a critical commonplace that Andrew Marvell was first brought to readers’ attention by T.S Eliot, who, in an essay written on the tercentenary of the poet's birth established his position in the literary canon somewhere between the metaphysical John Donne and the antiquary Ben Jonson. Today, on the threshold of the fourth centenary celebrations, Marvell – "poet, puritan, patriot" (P. Leguis), Marvell – “the chameleon” (N. Smith), or Marvell – “orphan of the hurricane” (Hirst & Zwicker) seems far more complex and enigmatic a figure than that presented in Eliot's rough, yet authoritative sketch. Even though The Cambridge Companion to Andrew Marvell published in 2011 seems to have ultimately confirmed the poet's undeniable position in the world literary canon, the critical overview it presents is far from conclusive. The aim of my paper is to trace the sources of the critical conundrum that Marvell studies face at the moment when the recent momentous publications in the field seem to have already established the canon of his poetic and prose works, as well as some firm facts concerning the poet's life.

Klaudia Łączyńska is an assistant professor in the Institute of English Studies, University of Warsaw, where she teaches courses in English literature, history of English drama and literary theories. She wrote her MA thesis on Tudor Interlude (2000) and her PhD dissertation on the seventeenth-century country house poem (2005). Her research interests include English metaphysical and cavalier poetry, as well as changing views on language and rhetoric in the 17th century. She has recently published a book on Andrew Marvell's poetry entitled Echo i Narcyz. Rzecz o języku upadłym w poezji Andrew Marvella (1621-1678) [Echo and Narcissus: the Language after the Fall in Andrew Marvell's Poetry]

Email: klaudialaczynska@wp.pl

Mariusz Marszalski, University of Wroclaw

Peter Watts’ Firefall and Dan Simmons’ Hyperion Cantos – Science Fiction Speculations on Sapient Posthumanity’s Trans-Species Communication Issues
The advent of trans/posthumanity of a not too far away future is augured with a varying degree of cautionary warning (Katherine Hayles, Francis Fukuyama) or positive anticipation (Michio Kaku, Raymond Kurzweil, Hans Moravec, Max More, Nick Bostrom). Apart from the not quite impossible but less immediately likely possibility of a rendezvous with cosmic aliens, in a few decades people of the Earth might have to face the consequences of a trans/posthuman evolution that could turn them into their own Others. If humanity were to branch out into baseline, cyborgized, nanotechnology modified, neuro-augmented and genetically modified human clades, additionally diversified by computer mind uploads and Artificial Intelligences, then a long cherished dream of a unified mankind reaching understanding above racial, nationalistic and idealistic divisions would be endangered. The question is whether the diverse sapient entities would be able to comprehend each other since they might be developing different forms of consciousness going along with their different-bodied or bodiless existence. The aim of the proposed paper is to bring up the problem of potential posthuman trans-species communication issues as speculated upon by Peter Watts and Dan Simmons in their selected SF narratives.

**Mariusz Marszalski** is an Associate Professor at the Institute of English Studies, University of Wroclaw, Poland. He has been doing most of his research in the field of modern American drama. He completed his PhD at the University of Wroclaw and later received a postdoctoral degree on the merit of his book *Metaphysical Perspective in the Drama of Sam Shepard, David Rabe and David Mamet*. Poetry in the English language (American, British, Irish, Canadian, Australian) as well as American and British speculative fiction add to the broader scope of his literary interests.

**Stephanie McKenzie, Grenfell Campus, Memorial University of Newfoundland**

**Challenging Canons: Researching and Promoting the Work of Jamaican-Canadian Author Pamela Mordecai**

Author of more than thirty books, Jamaican-Canadian author Pamela Mordecai has written six books of poetry, a collection of short stories, five books for children, a play for young people, a novel, and important scholarly articles on other writers’ works. She has co-authored numerous textbooks and is a prolific editor and anthologizer. Mordecai holds a Ph.D. from the University of the West Indies in English literature and is the recipient of numerous awards, including Jamaica’s Centenary Medal and the Vic Reid Award for Children’s literature. However, despite accolades and prolific output, there are only a handful of articles and two graduate theses dedicated to her.

I argue that established canons which favor patriarchal foundations and works intended primarily for the written page have effaced a recognition of Mordecai—who is influenced largely by oral performative traditions—and limited the critical attention she has received. This paper will detail how my research has been shaped by resistance to canons and how it has led me to employ strategies (a feminist and intense marketing scheme) to redress her literary exclusion.
Stephanie McKenzie is a literary critic and poet. Her monograph, *Before the Country: Native Renaissance, Canadian Mythology* (University of Toronto Press, 2007), examines Indigenous literature in the period of a literary and social revival and Canadian mythologies that responded to this renaissance. McKenzie is the author of three books of poetry, all published by Salmon Poetry (Cliffs of Moher, Ireland). McKenzie’s current research focus is Caribbean women’s poetry. She teaches in the English Programme, Grenfell Campus, Memorial University. For more information about McKenzie’s work see www.stephaniemaymckenzie.com

Email: smckenzi@grenfell.mun.ca

Danica Milosevic, College of Applied Technical Sciences, Nis, Serbia

**Justification of Multiple Eco-Feminist Perspectives: Diversity Really Matters**

Since its appearance in the 1970s, eco-feminism has grown, developed and transformed itself as a theory and made progress in various directions to encompass many different philosophical stances today. Cultural ecofeminism, social ecofeminism or radical ecofeminism are just some of the forms that ecofeminism can currently take. All of these sources of knowledge and belief have given an immense contribution to the ecofeminist thought in general, although they have often been confronted to one another and supportive of completely different epistemologies. For instance, eco-feminists like Vandana Shiva and Susan Griffin have been accused of being essentialists due to their attempts to restore the ancient myths of the Great Goddess and revive the feminine principle. On the other hand, constructivist ecofeminists like Carolyn Merchant, Karen Warren and Catriona Sandilands have fiercely attacked patriarchy and capitalism as well as other isms (like classism, racism, sexism, naturism...) aiming at the pillars of knowledge and power upon which the patriarchal society is constructed. This paper will try to reconcile the said opposing ecofeminist theories and highlight their importance in development of the overall ecofeminist perspectives. It will give an overview of ecofeminist viewpoints and show ways in which they can complement one another.

Danica Milosevic is a teaching assistant at the College of Applied Technical Sciences in Nis, Serbia since 2011. She graduated in 2004 from the Department of English language and literature and finished her postgraduate studies in Anglo-American literature and culture in 2014 at the Faculty of Philosophy in Nis. Currently, she is a PhD student of philology-literature module at the Faculty of Philology and Arts in Kragujevac, Serbia, working on her doctoral research on ecofeminism in the novels of Margaret Atwood. She is a member of the ESSE association and the French network GERAS for the study of ESP.

Email: danicamil@yahoo.com

Arkadiusz Misztal, University of Gdańsk
Beyond the Canon: Don Ihde and North American Philosophy of Technology

My paper seeks to discuss the origin and development of North American philosophy of technology against the background of the phenomenological canon. More specifically, it will trace the trajectory of Don Ihde's thought, whose *Technics and Praxis* (1979) is usually cited as the first North American book specifically called a philosophy of technology. While the phenomenological tradition provided a firm foundation for Ihde's project and helped him to find his voice, it has never acted as a rigid conceptual framework. Enriching his theoretical perspective with the insights taken from the engagements with pragmatism, Ihde departed from Heideggerian-style traditional phenomenological analyses of technology in a number of ways. In most general terms, he has reversed the direction of Heideggerian inquiry that concentrates on how concrete tools and procedures disclose their underlying reality and thus broke with “the phenomenological tradition’s conception of technology as stemming from a specific and limited way of disclosing reality” (Verbeek 122). Unlike Heidegger, Ihde is not interested in distilling “the essence of Technology” but in its concrete presence in our daily existence in the form of various technological artifacts. In this way he moves away from generalization about “technology überhaupt” towards the analysis of technologies in their particularities. This shift is intended, as he himself admits, as “the step away from a high altitude or transcendental perspective and an appreciation of the multidimensionality of technologies as material cultures within a lifeworld” (original emphasis, Postphenomenology 22). Within this broadened theoretical perspective Ihde inquires into the relation between human beings and technological artifacts on two levels: experience and culture. Accordingly, the different aspects of experience that result from human-technology relations as embedded in specific cultural-social dimensions have been a central focus of his research. In the course of the past 40 years Ihde has established himself as a major figure in the field of science and technology studies and produced a number of important works, which are of interest to any scholars trying to understand the increasing importance of technologies in our culture and life.

Arkadiusz Misztal is Assistant Professor in American Studies at the University of Gdańsk, Poland. His research and teaching interests focus on contemporary American fiction, literary theory and philosophy of time. He has published on Auster, Beckett, DeLillo and Pynchon. He is currently completing a book on time, narrative, and temporal representation in works by Thomas Pynchon. He is a member of Polish Association for American Studies (PAAS) and International Society for the Study of Time (ISST).

Email: angki@ug.edu.pl

Miroslawa Modrzewska, University of Gdańsk

Aspects of Perception in Robert Browning’s Political Plays

*Strafford* (1837), *King Victor and King Charles* (1842), *The Return of the Druses* (1843), *Luria. A Tragedy* (1846), *A Soul’s Tragedy* (1846) are Robert Browning’s political/historical plays which refer to the theatrical conventions of Late Renaissance/Baroque (Shakespeare),
Jacobean and Restoration drama (Otway, *Venice Preserv’d*) and Romantic political drama (Byron’s *Marino Faliero*, *The Two Foscari* and *Sardanapalus*). The tradition is continued in Modernism (Eliot’s *Murder in the Cathedral*). The paper explores their affinities with Elizabethan tradition (Senecan drama), seventeenth century Baroque theatre, and *Trauerspiel* in particular, for the dramaturgy of death and the neo-baroque epistemology of uncertain reality and madness of being. The similarities between Jacobean drama and Browning’s political plays include the themes of cruelty of men in power, anti-heroic discourse, destruction of the weak, decline of social hierarchy, re-definition of the self, Machiavellian indifference to religion, new order of the world. Interpretation of Browning’s plays demands the understanding of past dramatic conventions as well as the understanding of the authorial version of historical/political narrative. It is a concept of theatre embedded in the neo-baroque epistemological canon and Browning’s ironic parenthetical language (e.g. *A Soul’s Tragedy*). One of the aspects of necessary perception is the recognition of *Trauerspiel* (the passion of sorrow and theatre of death), a convention continued by T.S. Eliot in his intellectual verse drama, *Murder in the Cathedral*.

Mirosława Modrzewska (dr hab., prof. UG) is currently Director of the Institute of English and American Studies, University of Gdańsk and President of the Polish Society for the Study of European Romanticism. She teaches British literature as well as theoretical literary and cultural studies and publishes extensively on the works of Romantics, such as Robert Burns, Lord Byron, Walter Scott, Juliusz Słowacki; for *The Athlone Critical Traditions Series: The Reception of British Authors in Europe* (e.g. “The Polish Reception of Sir Walter Scott” and on the reception of Robert Burns in Poland, ed. Murray Pittock, Continuum Press 2006, 2014 respectively). She co-edited and translated with Peter Cochran, Bill Johnston, and Catherine O’Neil *Poland’s Angry Romantic. Two Poems and a Play by Juliusz Słowacki*, Newcastle upon Tyne: Cambridge Scholars Publishing (2009). Mirosława Modrzewska is an author of the Polish section of *European Romanticism* edited by Stephen Prickett (2010). In 2013 she published *Byron and the Baroque* with Peter Lang.

Email: miroslawa.modrzewska@gmail.com

**Nataliya Novikova, Moscow Lomonosov State University**

**Metaphors of Social Cognition in George Eliot’s *Middlemarch*.**

The paper is concerned with the way the remodeling of the world and self that always happens in a work of prose fiction could be analyzed through a series of key concepts and persistent expressions. I suggest a close reading of George Eliot’s novel *Middlemarch* that would bring together the author’s renown interest in social cognition with a particular lexicon she employs. The lexicon may range from rather explicit conceptual metaphors (e.g., social connectedness imagined as “web” and “texture”; see Adam, 1975) to those that pass almost unnoticed (“impulse”, “ardour”, “energy”, “intensity”, “shape”, “form”). My claim is that Eliot’s novel creates a complex and coherent fictional universe where both the individual and the medium he inhabits are represented as works-in-progress and the ability of shaping/being shaped by social and psychological energies lies at the core of individual agency.
After receiving her M.A. (2010) and Ph.D. (2013) from the Moscow Lomonosov State University Nataliya Novikova has been lecturing at the Foreign Literature Department. Her teaching and research interests are focused on the European and American literature of the 19th century. She is particularly interested in English, Spanish and French cultural connections of the period within a major framework of Romantic and Post-Romantic subjectivity. She is a regular participant of ESSE conferences and annual meetings of the 19th century Hispanism International Network.

Email: NETalie@yandex.ru

Paulina Pietras, Jan Kochanowski University of Kielce

The Aching Body that Speaks – the Portrayal of Pain in The Anatomy Lesson by Philip Roth

In The Anatomy Lesson, the third novel of Zuckerman Bound series (1983), Nathan Zuckerman suffers from a severe pain of inexplicable origin. Imprisoned at home and immobilized in the collar, the narrator is at the mercy of his four lovers. Zuckerman, desperately looking for the meaning of his condition, is inspired to consider requalifying – quitting writing and applying to a medical university. Forced to lie on his playmat, the indolent patient starts to ponder various explanations for his unjustified suffering. The pain is either interpreted as a punishment for literary cruelty to his parents, the "displaced guilt" (Wilson, 112), or as an emblem of his struggle with a famous literary critic Milton Appel. Yet another interpretation might be that all his life he has followed the wrong calling. Though belittled by the people around him, the pain is also the source of internal otherness: "Yet he didn't seem to have a disease that anybody could take seriously (…) Just having a neck, arms, and shoulders was like carrying another person around" (Roth, 3). In my presentation I will aim to focus on tracing how the signals sent by the sick body may be treated as representing the patient's unconscious desires.

Paulina Pietras is a Ph.D. student in the Institute of Foreign Languages at UJK in Kielce. She has received her MA degree from the University of Warsaw, specializing in American literature and culture. Her current research interests focus on American autobiographical forms written by ethnic women, with specific emphasis on the issues of subjectivity, alterity and identity constitution.

Email: paulina.m.pietras@gmail.com

Małgorzata Rzepczyńska, University of Gdańsk

The Imaginative Cognizance in Film Re-interpretations of William Blake’s Works
In this presentation I will revolve around the imaginative cognizance in the context of the (re)interpretation of William Blake’s art adapted into selected films. I will also focus on Blake’s closed poetic and visual system (based on the symbols, images, reference points of the inexpressible, the archetypal). Moreover, I will present the way in which the system of the mutual cognitive reference points of Blake’s art is adapted to new interpretative contexts.

I will elaborate on how the motifs ‘borrowed’ from Blake’s art are developed in films such as ‘Dead Man’, ‘The New Math(s)’ or ‘Blade Runner’, and how the receiver can find the way to liberation from the corporeal understanding and to finding the spiritual, the transcendental, the individual creation of the world, due to which imagination becomes the medium of cognizance. In this analysis I will discuss the viability of the world created by William Blake, its capability to adjust to changeable environment, to the requirements of new contexts and to reiteration through which Blake’s world can adjust to the receiver’s individual perception of the world, allowing at the same time the activation of their imaginative individuality and its development.

The adaptations of the motifs will be shown as independent signposts to the creation of the receiver’s individual imaginative personality, and as the separate autonomous system that is simultaneously the evidence of William Blake’s work reception.

Małgorzata Rzepczyńska, MA, graduated in English studies, and is Ph.D. candidate at the University of Gdańsk. Her interests include pre-Romantic poetry (especially the question of imagination), poetic and visual works by William Blake and modes of their reception. She presented the results of her research during conferences in Poland and abroad. She published ‘Remitologizacja jako wyzwanie nowoczesności. William Blake’. Forthcoming publications include articles: ‘Ciało jako figura wyobraźni. Przypadek Williama Blake’a’, ‘Antropomorficzna architektura Golgonoozy. William Blake’, Wizualność, słowo i totalność. Wokół prac plastycznych Williama Blake’a’.

Magdalena Sawa, John Paul II Catholic University of Lublin

Farewell to discourse! The philosophy of affect and Gabriel Josipovici’s selected fiction.

The turn to affect which was observed in various fields of research in the 90's of the previous century brings to the fore and reassesses some essential issues about the human: the body/mind relation, the role of emotion and reason in behavioral context as well as the role of instinctive or biological drives which hurl us back into the animal world. Due to the complexity of issues that affect entails it is studied in such disciplines as psychology, psychoanalysis, neurobiology, social studies and the humanities. The aim of this paper is to have a closer look at the problem of affect as it is approached in philosophy and the way literature responds to or thematises the philosophical tenets. The most crucial aspect of the philosophical debate, which involves such thinkers as Spinoza Deleuze and Massumi, is the way it sets affect against the epistemological and methodological canons of the late 20th century focused on discourse analysis:
Affect ... is something that has not yet been closed down, represented, labelled, communicated, shaped and structured. Affect is ‘virtual’, untamed and inassimilable, always in the process of becoming, and the leading edge of the wave of any engagement with the world before human minds get to it. Affect is virtual because it sets up and holds as possibility multiple connections and ways of being. These possibilities collapse, however, when discourse, culture, cognition and consciousness come on the scene and develop a story line.

Gabriel Josipovici is a writer who evinced deep interest in the intricacies of discourse both in his fiction and critical writing long before affect became such a popular topic. The fallibility of language in interpersonal communication which opens the door for non-linguistic methods involving the bodily and pre-conscious affective interchange has been a recurring theme in Josipovici's writing. In his novels Contre Jour (1986), Moo Pak (1994) and Hotel Andromeda (2014) the question of discourse and communication is inextricably tied to and further complicated by the problem of artistic creation both in literature and life.

Magdalena Sawa graduated from the English Department in the John Paul II Catholic University of Lublin in 2001. The same year she was accepted for doctoral studies. In June 2008 she received her PhD with a dissertation on the employment of the visual arts in the contemporary English novel. She is the author of a monograph titled Ekphrasis in Modern British Fiction – a Pro-narrative Approach. She is keen to explore the problems of modern British fiction, the theory of narrative and interart relations (literature and the visual arts). Her recent scholarly interests involve Gabriel Josipovici’s writing and the theory of affect.

María Sebastià-Sáez, University of Vilnius

Ambrose Philips’ The Distrest Mother: the Myth of Andromache in English Classicism

The focus on my conference proposal is the analysis on the Ambrose Philips’ (1674-1749) neoclassical tragedy The Distrest Mother (1712). This play is an adaptation of Jean Racine’s (1639-1699) Andromaque (1667), which is, at the same time, an adaptation of the Euripides’ ancient Greek tragedy Andromache (ca. 426 BCE). Philips’ tragedy is an example of the English early adaptations from Racine. Philips is well-known for his pastoral literature; in this sense, he also writes The Distrest Mother as a moral tragedy. It is considered that Racine’s Andromaque is his first great tragedy and, consequently, the first great French tragedy. In the 18th century Racine became the main model for the tragedians all around Europe and his Andromaque, and his Iphigénie also, became the paradigm of moral tragedies. Philip took Racine’s play and simplified the characterization, increased the emotionalism and sharpened the didactic emphasis, making it fit into the English taste. Therefore, my study shall analyse Philips’ play attending on his innovations, regarding mainly to Racine, but also to Greek ancient myth.

María Sebastià-Sáez
Spanish Lecturer in the University of Vilnius (Lithuania)
• PhD in Classical Studies (International PhD), University of Valencia, Valencia (Spain)
Dominic Sheridan, University of Gdańsk

The Demotic Tongue of Mateship in Australian Great War Literature

My paper looks at the demotic tongue of mateship in Australian Great War Literature as a theme of cognition and understanding in the literary texts and texts of culture. The language, like the Australian, was filled with character and a sense of the larrikin. It seemed irreverent at times, even rude in some circles, but it was much more than its immediate sound or inference; it was the natural verbal essence of the Australian mind - honest, loyal, dutiful and humorous. These characteristics are corner stones of Australian mateship, a type of friendship that would be there beyond the bitter end, rival the love of a woman and even the protection of one’s own life. For some Australians, poetry was merely an extension of this language, as language was merely an extension of friendship.

Dominic Sheridan holds a Master’s degree in Literature and is currently writing his Doctoral thesis on Australian Great War poetry under Prof. David Malcolm at the University of Gdańsk. He was born 26th April, 1965, in Sydney, Australia, and has a Bachelor in Philosophy from Macquarie University, Sydney.

Email: dp.g.sheridan@gmail.com

Justyna Stiepanow, University of Gdańsk

Alternating Narrative Voice(s) and the Question of the Source of Knowledge in Literature: A Case Study of Thomas Harris’ Red Dragon

In the process of reading one experiences the fictional world empirically, through the “eyes” of the narrator. Still, since the experience is indirect and beyond the reader’s control, filling information gaps requires the reader to use his/her innate rational half—intuition and deduction.

Interestingly, in literary studies, the issue of belief—true vs. false, justified vs. unfounded—is considered even if one “brackets” the existence of the presented world: Can the author make the reader base his/her judgment on perception if there is nothing to sight? Moreover, how does the reader gain a warranted belief as to what is true in a wholly invented reality? I hold
that the key role in resolving these dilemmas is taken by the narrator(s): it is not the question of what is revealed to the reader but how it is revealed.

My presentation focuses on Harris’ alternating narrative voice(s) and its (their) function in presenting the fictional world constructed of multiple points of view, in which all knowledge can only be personal and fragmentary. I argue that these personal partial perspectives never add up to any irrefutable whole. Hence, the conclusion of the novel gives rise to conflicting, yet warranted, propositions that can be empirically and rationally challenged.

**Justyna Stiepanow** is a doctoral student at the University of Gdańsk. Her research interests include criminal justice system and the institution of capital punishment, particularly the notions of time, space, and justice employed in their depictions.

Email address: jstiepanow@gmail.com

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**Anna Suwalska-Kolecka, The State University of Applied Sciences in Płock**

**Ontological Rupture in Caryl Churchill’s *Traps*.**

The main aim of this paper is to analyse the spatio-temporal construction of Caryl Churchill’s *Traps* (1977). The playwright has been widely recognized for her political engagement, however, her desire to change and revolutionize systems that are outdated and oppressive goes well beyond the field of social issues and concerns the structure of her works as well. Her inventiveness to conjure up distinct and diverse spatio-temporal constructs seems utterly inexhaustible and covers the whole array of solutions from worlds thriving on movement, dance, and variety, for example, in *The Skriker* to spaces of austere bareness like in *A Number.*

In the analysis special attention will be paid to the strategies Caryl Churchill employs to endow the time and space continuum of *Traps* with ontological rupture, resulting in a sense of ontological plurality and instability. In the course of the play the characters entertain various possibilities of change and the setting proves insecure. The play’s spatio-temporal construction draws the attention of the recipients to its strangeness, artificiality, illusoriness and arbitrariness, and as such the play exhibits its own rules of creation. In this way Churchill thematises the opposition intrinsic to any theatrical act (fiction/reality) and by the meta-theatricality of her construct she explores issues of performance, representation, and subjectivity.

**Anna Suwalska-Kolecka** (PhD) is a Senior Lecturer at the State University of Applied Sciences in Płock, Poland. She has published in the areas of modern British and American drama, with a particular emphasis on Albee, Beckett, Stoppard, and Churchill. Her research interests include the construction and representation of space, the surreal flights from realism on contemporary stages, and physical theatre. Co-organizer of an annual conference that accompanies the Themersons’ Festival in Płock. Her publications include: *Muses, Mistresses, and Mates. Creative Collaborations in Literature, Art and Life* (co-edited 2015) and *Art, Ethics and Provocation* (co-edited 2016).
In both his poetry and prose, John Burnside frequently foregrounds the ungraspability of things, rejecting the all-knowing approach to reality and emphasising its unrepresentability. His speakers and narrators admit to relying on “guesswork”, which is based on intuition, or Merleau-Pontyan “silent knowing”, thus proposing an interrogation of the nature of factual knowledge and its presuppositions. Avoiding epistemic violence, Burnside leaves space for the other, allowing for divergent ways of perceiving the world. Fallible perception, constraints of understanding, and limited comprehension are frequently emphasised in his texts. As he demonstrates, it is our creaturely nature – apperceptive, sensual, corporeal – which brings the embodied knowledge of the unknowable, that which lies behind all phenomena – “beyond the gloss of things” (“Septuagesima”) – but remains inaccessible for the mind.

In view of the above, this paper aims to examine how through his searching voice, constantly questioning the perception of things, Burnside approaches the crisis of epistemology and foregrounds doubt in the possibility to represent reality. It offers to explore the ways in which he undermines total knowability of things in the context of Maurice Merleau-Ponty’s notion of the “ungraspable” sensible world. Finally, it aims to analyse the way in which Burnside stresses openness and indeterminacy by proposing porous texts, transgressing boundaries.

Monika Szuba, PhD, has published a number of articles on contemporary fiction and poetry. She is co-organizer of International Literary Festival BETWEEN in Sopot, Poland and co-editor of the between.pomiędzy series published by the University of Gdańsk Press and one of the founding members of the Textual Studies Research Group as well as the Scottish Studies Research Group at the University of Gdańsk. She is currently working on a study of contemporary Scottish poetry in the light of phenomenological philosophy.

Joanna Klara Teske, John Paul II Catholic University of Lublin

Falsification in Literary Studies

The purpose of the paper is to re-consider the possibility of applying the procedure of falsification in the studies of culture, in particular when evaluating interpretive hypotheses. Falsification, to which, according to Popper and his followers, the natural sciences owe their success, is viewed with suspicion when the object of investigation is meanings and values rather than material phenomena. Obvious challenges include the multiplicity, indefiniteness, instability and, in some cases, self-contradictory character of meanings inherent in artefacts. (By the instability I mean alterations in the meaning of the work related to unpredictable and unlimited contexts of the work’s interpretation as well as the recipient’s participation in creating the work’s meaning). All this, as I will argue, does not exclude the possibility of
eliminating from scholarship such interpretive hypotheses which clearly contradict relevant artefactual evidence. Even if this use of falsification helps to identify only the most glaring cases of misreading, it might suffice to defend the scientific quality of research conducted on art.

Joanna Klara Teske, dr hab., is an Assistant Professor in the Institute of English Studies at John Paul II Catholic University of Lublin. She has published two monographs – Philosophy in Fiction (UMCS UP, 2008) and Contradictions in Art: The Case of Postmodern Fiction (KUL Publishing House, 2016) – and many articles on contemporary fiction, the methodology of the humanities and cognitive theory of art. She has edited The Mute Singer by Stanislaw Szukalski (Mimochodem, 2010) and co-edited with Grzegorz Maziarczyk Novelistic Inquiries into the Mind (Cambridge Scholars Publishing, 2016); an author of fiction and a publisher.

Email: jteske@kul.pl

Marcin Tereszewski, University of Wrocław

Epistemology of Hope: Revisiting Gated Communities in Dystopian Literature

Gated communities have come to mean more than simple building structures and their predominantly negative cultural representation has become somewhat of a commonplace trope in literature and urban studies. Represented in terms suggesting carceral imagery, fortresses, disintegration and social segregation, gated communities have served as the setting of much dystopian fiction. Their place in the popular imagination is so secure that their place is rarely questioned.

This paper sets out to examine how we understand the cultural meaning of gated communities and will explore the assumptions underpinning the overwhelmingly dystopian representations of gated communities in literature and culture. These assumptions are all the more interesting, given the epistemological confusion as to what passes as a dystopia and utopia. How is it that the image of a gated community has a predominantly negative cultural image, despite containing some important elements of a utopian community? It will be the contention of this paper that gated communities can also be construed as providing a heterotopic zone of subversive topography, which serves not to reinforce, but in fact challenge the dominant urban setting. This inquiry will be carried out with reference to J. G. Ballard’s depictions of gated communities in his later work, Cocaine Nights (1996) and Super Cannes (2000).

Marcin Tereszewski, PhD, is assistant professor at the University of Wrocław, Poland, where he specializes in modern British fiction and literary theory. He is the author of The Aesthetics of Failure: Inexpressibility in Samuel Beckett’s Fiction (Cambridge Scholars Press, 2013). His current research interests include an examination of psychogeographical aspects of dystopian fiction, particularly in relation to J. G. Ballard’s fiction and architecture.

Email: marcin.tereszewski@uwr.edu.pl
Valery Timofeev, Saint Petersburg State University

**Marshal McLuhan’s Tetrads as a Challenge to Literary History**

Marshal McLuhan’s Tetrads were developed to examine and explain the social processes that took place while adopting a new technology, medium or any artefact. The patterns of effects that innovations produce are revealed in four ways: (1) What does it enhance? (2) What does it make obsolete? (3) What does it retrieve that had been obsolesced earlier? (4) What does it flip into when pushed to extremes? Tetrads were designed as a tool to describe “situations that are in process” (McLuhan M., McLuhan E. Laws of Media: The New Science. p. 116) it seems appropriate to use McLuhan’s mode of analysis as a framework to examine Cultural change phenomena. The paper uses a tetrad to observe Modernism as the general movement or tendency of the late 19-th beginning of 20-th Centuries. It examines and challenges the ideas that might be labeled as common knowledge of the main features of Literary Modernism, such as “breaking away from established rules, traditions and conventions, [advancing] fresh ways of looking at man’s position and function in the universe” (The Penguin Dictionary of Literary Terms & Literary Theory, pp. 515-516), etc. paying special attention to literary and theory work of Virginia Woolf and James Joyce.

Valery H. Timofeev
2002 Associate Professor (University Docent) in History of Foreign Literature
1999 PhD: *John Fowles: Philosphic didacticism*. Saint Petersburg State University.
1980 M.A: Leningrad State University, Philological Faculty

Publications:
The List of publications (1983-present) consists of 97 items including:
2. 20 items of Teaching Materials and Students Books on Literary History, Literary Theory, Narratology and English as a Foreign Language
3. 9 articles in English, 9 articles intended for general audience, 47 academic publications in journals of Tartu University, Daugavpils (Latvia), Minsk (Belarus), Sichuan University (China), Saint Petersburg State University, etc.

Current Employment and Teaching Experience:
Associate Professor, Faculty of Liberal Arts and Sciences, Saint Petersburg State University
Email: v.timofeev@spbu.ru; vg@smolny.org

Anastazja Trofymczuk, Maria-Curie-Skłodowska University

**Psychological viewpoint in press: Manipulating the reader**

This paper examines selected news articles dealing with the same event, excerpted from several British and American broadsheets (The Guardian, The Independent, The Times, The New York Times, The Washington Post). The articles are studied within the framework of psychological viewpoint (Uspensky 1973; Simpson 1993). According to the latter author,
"[p]sychological point of view refers to the ways in which narrative events are mediated through the consciousness of the 'teller' of the story" (Simpson 1993: 11). An attempt is made to identify linguistic markers (or indicators) of viewpoint in the press reports which may influence the reader’s subconsciously-performed evaluation of a particular topic. For example, various psychological viewpoints can be identified in news reports on plane crashes. The markers involved include reported speech, value-laden expressions, verbs of perception and cognition, “verbs and adverbs related to factivity” (Short 1996), etc. The results show that press discourse, although seemingly objective and factual, is heavily perspectivised through viewpoint indicators.

Anastazja Trofymczuk is a doctoral student at the Faculty of Humanities (Department of English Studies), Maria Curie-Skłodowska University (UMCS) in Lublin, Poland. Her research interests focus on cognitive linguistics and cultural linguistics, especially the category of linguistically-mediated viewpoint. In 2016 she obtained her MA degree for the thesis titled Language of the Press: Expression of Viewpoint in Printed Media. Her doctoral dissertation will develop some of the ideas therein, special attention being paid to the psychological and ideological planes and their manifestation in language.

Email: ana.trof94@gmail.com

Jadwiga Uchman

Decoding visual and verbal signals: epistemological uncertainty in Tom Stoppard’s *After Magritte* and *Artist Descending a Staircase*

The paper discusses two plays of Tom Stoppard, *After Magritte* and *Artist Descending a Staircase*, from the perspective of uncertainty pertaining to the possibility of perceiving and adequately describing the reality. The plays employ intertextual references to two modern painters whose names are included in the titles of the dramas and who are known to have experimented in their artistic ventures. In two series of pictures, *The Key of Dreams* and *The Use of Words*, Magritte dealt with difficulties connected with representing the reality in pictorial and linguistic terms, while Beauchamp tried to present not only three dimensionality but also movement on the two dimensional canvas. Apart from referring to art, Stoppard’s pieces are also a kind of who-done-it, each of them trying to solve a mystery. *After Magritte* discloses the solution of the identity of the strange figure the characters saw in the street and also logically explains the queer opening and closing stage images. Being a radio play, *Artist Descending a Staircase*, teaches the audience to decode aural signals and demonstrates that, similarly to objects of visual perception, they may be decoded in different ways. The two dramas discussed thus deal with the relative quality of reality, whose perception and description depends on individual sensitivity of a concrete person.

Jadwiga Uchman is Professor and Chair of the Department of Studies in English Drama and Pre-18th Century English Literature at the University of Łódź. She specializes in modern English Drama, especially poetic drama, the Theatre of the Absurd, T. S. Eliot, Samuel Beckett, Harold Pinter and Tom Stoppard.
Ewa Danuta Uniejewska, University of Social Sciences and Humanities in Warsaw

Truth of Acting. The examination of the “magic if” in actor training

The anecdotes regarding an actor losing herself in a role for the sake of rendering a believable performance have existed for centuries, beginning with the ancient actor Polus who used the ashes of his dead son as a prop to capture Elektra’s grief at the loss of her brother and ending with The Method actors who still emulate the given circumstances of their parts while working on the role. The aim of their doings remains the same – to convincingly create a character and thereby to create truth on stage. In doing so, actors have to face what Denis Diderot refers to as the actor’s double-consciousness (i.e. the opposition “actor vs. character”).

In my paper I address the truth of acting by putting the pedagogy of Konstantin Stanislavsky and Lee Strasberg (the most influential acting teachers in 20th century) in conversation with cognitive neuroscience. Following Rhonda Blair’s cognitive scientific research program formulated in “Actor, Image and Action”, I investigate the role of empathy in the process of entering into a character and focus on the term “as if” which was adopted by contemporary neuroscientists to describe the body’s physical responses to imagined conditions, and which was also used by Stanislavsky and Strasberg in their studio work.


Email: uniejewska.ewa@gmail.com

Anna Walczuk, Jagiellonian University

Truth and meaning in the maze of irony: a glance at Muriel Spark’s fiction

Irony is not only a nearly ubiquitous rhetorical strategy but it also constitutes an important epistemological path both in life and in art. Irony penetrates deep into the core of things for, paradoxically, it combines the positive with the negative and brings forth the presence through the absence. Viewed from the vantage point of literary studies and criticism irony emerges as “an extraordinarily good road into the whole art of interpretation” (Wayne Booth)
though its Protean nature poses a great challenge to the human mind attuned to reason and logic. The paper proposes to look upon irony as a rhetorical device and narrative strategy in Muriel Spark’s fiction, where it empowers a Socratic debate on the issues of truth in life and meaning in works of literature. The paper will primarily focus on such novels as The Prime of Miss Jean Brodie, The Only Problem and Symposium, and the discussion will address the issues of a disturbing dialectic between appearance and reality, the continual questioning of the affirmative, and confronting ontological and existential questions in the interrogative mode and through the prism of doubt.

Anna Walczuk teaches English literature in the Institute of English Philology, Jagiellonian University. Her doctoral dissertation was a comparative study of G.K. Chesterton and C.S. Lewis, and her book for habilitation concerned irony in Muriel Spark’s fiction. Her academic interests focus upon various modes of using the potential of language to portray social and cultural reality as well as to communicate transcendence. At present her main area of research concerns poetry and concentrates on Christian themes and religious motifs, especially in the work of T.S. Eliot and Elizabeth Jennings.

Email: anna.walczuk@uj.edu.pl

Grzegorz Welizarowicz, University of Gdańsk

American Indian Epistemology in Deborah A. Miranda’s Bad Indians: A Tribal Memoir

Thomas Norton-Smith’s Dance of Person and Place: American Indian Philosophy discusses a number of concepts which encapsulate American Indian worldview and/or epistemology. In the paper, I first outline Norton-Smith’s model and discuss a type of American Indian subjectivity such a model gives rise to. I then apply these tools to read Deborah A. Miranda’s 2013 mixed-genre memoir.

Miranda (Ohlone/Costanoan-Eselen) is a descendant of the California mission Indians. Her book is simultaneously an intimately personal confession and an attempt to understand her story within the larger context of the legacy of what she calls “The End of the World” when Spanish missions and then an onslaught of settlers almost completely wiped out the Indigenous population of California and any sense of guilt was systematically erased from the state’s consciousness. Based on extensive historical research the book also attempts to save California Indigenous stories and protagonists from oblivion. Analyzing the book’s narrative strategies and content I look for the fundamental concepts of the American Indian worldview. How does Miranda’s storytelling become a “world-ordering” ceremony? How does the book turn into a “dance of person and place”?

Grzegorz Welizarowicz is Assistant Professor at the Institute of English and American Studies, University of Gdańsk, Poland. He teaches courses in American culture and literature. His research concentrates on California and the borderlands culture. His current projects explore the California mission myth and the trajectory of American theater troupe Culture
Clash. He has published on Chicana/o theater, African American blues, and missions of California. His interests include: borderlands studies, decolonial theory, American music, theater, new racial studies, genocide studies, modern myth, media studies, cultural geography, soundscape studies, American Indian epistemology and American history. Welizarowicz is the recipient of two Fulbright Fellowships in 2000 and 2012.

Email: grzegorz.welizarowicz@ug.edu.pl

Jadwiga Węgrodzka, University of Gdańsk

Cognition and Interpretation in Crime Fiction

Though themes of cognition and interpretation are present in a multitude of literary texts, crime fiction seems to posit them as one of its central concerns. The characters, especially detectives, in crime novels exemplify various cognitive and interpretative strategies applied to the story worlds in which they participate. I intend to examine the ways of knowing and interpreting as presented in three detective novels featuring amateur detectives (Agatha Christie), professional police detectives (Colin Dexter) and animal detectives (Rita Mae Brown), where the themes of cognition and interpretation are particularly highlighted. Further, I want to analyse how these thematic concerns are reflected in the implied reception strategies, i.e. how the reader’s perception and interpretation are directed and/or manipulated by the narrative techniques of the implied author.

Jadwiga Węgrodzka, Associate Professor in the Institute of British and American Studies, University of Gdańsk; teaches mainstream and popular British literature courses and publishes on British fiction, crime fiction, children’s literature, fantastic literature and fairy story. Her publications include Characters in Literary Fictions (2015; editor), Canon Unbound (2011; editor), Patterns of Enchantment: E. Nesbit and the Traditions of Children’s Literature (2007) and Instructive curiosity: Suspense in C. S. Lewis's Trilogy (1995).

Email: angjw@ug.edu.pl

Andrzej Wicher, University of Łódź

Harold Bloom’s Conception of the Literary Canon in the Context of Medieval Studies

The famous American critic Harold Bloom wrote his book The Western Canon (1994) to celebrate the literary canon perceived as endangered mainly by what Bloom calls The School of Resentment, that is people who want to overthrow the canon in the name of “social change”. Bloom, even though he distances himself also from the right-wing defenders of the canon in the name of “moral values”, saves his particular animus against the School of Resentment. The question that arises from this heated controversy seems to be: does Bloom provide us with anything like a clear idea of the canon and what it is supposed to stand for? And another question would be: does Bloom convince us that the literary canon he is talking
about may actually be of much help in preserving the foundations of the so called “Western Civilization”? The canonical writers, according to Bloom, are “strong”, “sublime”, they are “representative” of the countries or cultures they belong to, and, above all, they represent the quality he calls “strangeness”. I would be particularly interested in finding out whether the Bloomian categories are defensible from the point of view of medieval literary criticism and medieval understanding of literary excellence. This task is perhaps not so difficult bearing in mind that Bloom greatly appreciates some medieval writers, particularly Dante and Chaucer, but, on the other hand, he seems to appreciate them in a thoroughly modern, or even post-modern, way, which of course problematizes his very unorthodox medievalism.

**Andrzej Wicher** is a lecturer in the history of English literature and theory of literature in the Institute of English Studies of Łódź University. His field of study is Medieval and Renaissance studies, cultural studies, and modern fantasy literature, with a special emphasis on the presence of folktale motifs in works of literature. He is the author of: *Archaeology of the Sublime. Studies in Late - Medieval English Writings* (Katowice 1995), and *Shakespeare's Parting Wondertales - a Study of the Elements of the Tale of Magic in William Shakespeare’s Late Plays* (Łódź 2003), and *Selected Medieval and Religious Themes in the Works of C.S.Lewis and J.R.R.Tolkien* (forthcoming). He also translated some Middle English poems, including Sir Gawain and the Green Knight, into Polish. Professor Andrzej Wicher is Head of the University of Łódź Centre for Studies in Medieval and Renaissance English Literature.

Email: andwich@wp.pl

**Tomasz Wiśniewski, University of Gdańsk**

**Searching for Knowledge. Samuel Beckett, Complicite and Song of the Goat Theatre**

The medium of theatre provides much ground for exploring various aspects of knowledge. The examples of Samuel Beckett, Complicite and Song of the Goat Theatre that are discussed in this paper illustrate three complementary approaches to the epistemological dimension of theatre. On the one hand, the world of the stage exposes liveness of theatre communication and is decisive for the experience of the signal material. On the other hand, the verbal/linguistic tissue of characters’ utterances enables the audience to construct a vision of the world by the employment of strictly semiotic devices.

**Tomasz Wiśniewski** works at the University of Gdańsk, Poland, as Deputy Director for Research in the Institute of English and American Studies. He is a co-founder of the Between.Pomiędzy Festival, and the founder of the Beckett Research Group in Gdańsk. He has published *Complicite, Theatre and Aesthetics* (Palgrave Macmillan 2016), a monograph on Samuel Beckett (Universitas 2006), co-edited eleven academic publications, and published articles on theatre and literature, in Poland, France, UK, Austria, Brazil and the USA. He is a member of the editorial board of the of the literary quarterly *Tekstualia* and a regional managing director (Poland) for *The Theatre Times*.  

59
Miłosz Wojtyna, University of Gdańsk

The Dynamics of Truth – Narrative Judgements, Rhetoric, and Fictionality

In the face of radical cultural changes that have emerged in the twenty-first century (such as the rise of new narrative forms, the growing prominence of transmediality, the deflation of the value of information, as well as the resulting redefinition of social solidarity), epistemological canons have been subjected to unprecedented tensions from both the creators and the users of culture. Truth, post-truth, alternative facts, fiction, fictionality, fictiveness, fictional worlds, possible worlds – these concepts have attracted the attention of scholars in philosophy (Lewis, Sainsbury, Currie), social and political sciences (Bendyk, Avineri, Manent, Krastew, Staniszkis), as well as in narratology (Pavel, Dolezel, Phelan, Rabinowitz, Dawson, Riffaterre). In its application of the tools developed by rhetorical narratology, this paper focuses on the double dynamics (textual dynamics and audience dynamics) that governs the epistemological and hermeneutic processing of cultural products today. By proposing a composite model for the analysis of fictional truth, I would like to define the ways in which the abovementioned phenomena contribute to the increasingly more profound shift in the contemporary approaches to truth and fictionality in literature, Internet interaction, video games, information media, and political discourse.

Miłosz Wojtyna is an Associate Professor at the University of Gdańsk, Poland. He specializes in 20th and 21st century British fiction, contemporary narrative theory and non-canonical short fiction writers from Britain and the Continent. He is a translator and publisher. He is the author of The Ordinary and the Short Story. Short Fiction of T.F. Powys and V.S. Pritchett (Berlin: Peter Lang, 2015).

Email: milosz.wojtyna@ug.edu.pl

Ryszard W. Wolny, University of Opole

In Search of Theory of Cultural Studies: The Epistemological Canon

The aim of this paper is to uncover the theoretical and methodological ramifications and implications of a canon (canons) in the history of the study of culture, which, after Foucault, has been treated, fundamentally, as a discursive formation. In search of a theory, or theories, however, one cannot forget the role culture plays in contemporary capitalist societies; therefore, some space will also be allotted to culture’s ideological functions in the present times in constructing what may be termed roughly an epistemological canon. Mapping the conceptual landscape of contemporary cultural studies, it is unavoidable not to trace down some major developments in the second half of the last century.

Therefore, in the present paper, I shall concentrate on the selected writings of Michel Foucault and his discursive formations as culture, Louis Althusser and his “epistemological break,” Gilles Deleuze and Felix Guattari’s deterritorialisation of culture, and, in the view of
postmodernism, the focus will also be on the chosen texts of Jean-Francois Lyotard, Jean Baudrillard and Fredric Jameson.

Ryszard W. Wolny is Professor and Director, School of English and American Studies, University of Opole, Poland. His interests focus largely on British and Australian literature and culture. He is an author of about ninety scholarly publications which include, among others, The Ruinous Anatomy: The Philosophy of Death in John Donne and the Earlier Seventeenth-century English Poetry and Prose (Perth, Western Australia, 1999), A Cry over the Abyss: The Discourse of Power in the Poetry of Robert Browning and Algernon Charles Swinburne (Opole 2004), Australia: Identity, Memory, Destiny (with S. Nicieja, Opole 2008), Crosscurrents: Culture, Literature and Language (Kielce 2008), On Time: Reflections on Time in Culture, Literature and Language (Opole 2009), Culture and Postcolonial Studies (Kielce 2012), Evil Ugliness Disgrace in the Cultures of the West and East (with S. Nicieja, Opole 2013), and The Masks of Ugliness in Literary Narratives (with Z. Wąsik, Frankfurt 2013). In 2013, he also completed a monograph entitled Patrick White: Australia’s Poet of Mythical Landscapes of the Soul (Wrocław), and later he co-edited Poisoned Cornucopia: Excess, Intemperance and Overabundance across Cultures and Literatures (Frankfurt 2014) and The Outlandish, Uncanny and Bizarre across Cultures and Literatures (Wrocław 2016). Since 2013 he has been Editor of Peter Lang Series Silesian Studies in Anglophone Cultures and Literature (with Ewa Kęblowska-Lawniczak, Wrocław), and for 12 years has sat on Board of Polish Association for the Study of English (part of European Society for the Study of English). In 2016, President of Republic of Poland granted him the life title of Professor of Human Sciences.

PRESENTATIONS: TRANSLATION STUDIES

Nina Kmak, University of Warsaw

African themes in Ryszard Kapuściński's prose

Ryszard Kapuściński, was one of the most often translated Polish writers. This year marks the 10th death anniversary of his death and therefore, is a significant moment to take a retrospective approach on his literary heritage.

Kapuściński’s books have been steering fervent discussions in the past and now, also due to the controversies surrounding the author. Interestingly enough, there has always existed a dichotomy in the reception of Kapuściński’s books in Poland, and in the Anglo-Saxon countries. The Western critics have pointed to the generic novelty of the books, prized
Kapuściński for the ability to diagnose and predict the outcomes of the global politics, as well as his descriptions of the Third World countries. As opposed to that, Polish critics have been focusing on the biography, Kapuściński’s contacts with the Communist party and his reliability as the reporter. The dichotomy has been intensified after the publication of the biography Kapuściński non-fiction (2010) by Artur Domosławski.

Nowadays, Kapuściński’s works have gained relevance again, especially due to the migration crisis that has impacted both Eastern and Western Europe. Therefore, for the first time there has existed a common ground for the reading of Kapuściński both by the Polish and the Anglo-Saxon readership.

Nina Kmak was born on 23.02.1989 in Kraków. During her school years her interests were divided between English language and the arts. The choice of English Philology at the University of Warsaw was fairly obvious. Her field of interests has been literary translation studies. During her master’s seminar with prof. Anna Cetera-Włodarczyk, she was doing research on the English translations of books by Ryszard Kapuściński. Her master thesis was titled: “Truth Is Akin to Fiction: On the Reception and English Translations of Ryszard Kapuściński’s The Emperor and Shah of Shahs.” She is currently continuing research on this subject.

Email: ninakmak@interia.eu

Alicja Kosim, University of Warsaw

The (Pre)mature Shakespeare: Some Remarks on the First Attempts to Translate Shakespeare into Polish in the 19th century

Although there had been previous attempts of rendering William Shakespeare’s works into Polish or transposing them onto the Polish stage, the history of Polish translations of Shakespeare started in the first decades of the 19th century. Significantly enough, some of these efforts aimed not only at translating individual plays, but also at establishing whole translation series, patterned after the existing German and French models. Furthermore, the motivation underlying the choice of first translated plays ranged from personal preferences to more complex factors such as the composition of individual volumes, or the ideological or generic preferences of the age.

The aim of the present paper is to scrutinize the work of the three early Polish Shakespeare translators, i.e. Placyd Jankowski (John of Dycalp), J. Komierowski and Krystyn Ostrowski, and investigate the choices and motivations which underlined the initial rise (and the subsequent failure) of their literary enterprises.

Alicja Kosim, MA, a PhD student at the Institute of English Studies at the University of Warsaw. Her doctoral thesis focuses on the work of Placyd Jankowski (John of Dycalp), one of the first translators of Shakespeare’s plays into Polish. Currently, she is a member of the research team working on the electronic repository of Shakespeare translations into Polish in the 19th century (National Science Centre Project).
Already in 2004, Jorge Díaz Cintas – a renowned scholar in the field of audiovisual translation (AVT), remarked that “In numerical terms, the translation carried out in the audiovisual realm is the most important translational activity of our time”. Since then, Translation Studies in general and AVT in particular have undergone a number of changes as far as their key objectives are concerned – the Cultural Turn which began in 1990s seems to have paved a way for yet another approach: the Demotic Turn and “the shift towards participatory audiovisual translation” (Luis Pérez González 2014). These two interrelated phenomena have shed a new light on AVT. In the today's digitalized and fast-paced world, the audiences' expectations and criticizm seem to have taken over the reins. AVT as such has been radically democratized due to the omnipresence of free online tools and immediacy of internet. The question remains: what do these entail and what will be their consequences? Will the age of post-translation (in Edwin Gentzler's terms) call for a more tailor-made or even customized approach to AVT? The aim of the presented paper is to explore the mentioned issues.

Olga Łabendowicz, MA, affiliated with the Department of Translation Studies at the Institute of English Studies (Faculty of Philology, University of Łódź), is currently a PhD candidate researching the reception and perception of various modes of audiovisual translation in Poland. Her academic interests involve the influence of culture and popculture on translation, audience expectations and their practical repercussions, humor in translation and untranslatability, among others, with the focus on Audiovisual Translation. In her studies she employs eye-tracking devices. Professionally, Editor-in-Chief of an economic and political half-yearly 4liberty.eu Review magazine.

Email: olgalabendowicz@wp.pl
The paper explores the inevitable connection between language, culture, and humour, drawing parallels between culture and humour in translation. It highlights the role of cultural references in the source text and focuses on the culture-bound humour in *Modern Romance* by Aziz Ansari. It examines how both notions appear in the book that is deeply rooted in American culture. By means of pragmatic strategies such as adaptation, cultural filtering and compensation, the source elements have been rendered into the target language. The practical part of the essay is a presentation of selected examples from the source and the target text. While analysing them, I give my reasoning behind some of the choices I made during my translation of *Modern Romance*. In the concluding remarks, I consider how the blend of the adapting and foreignising strategies aided the translation of the book, and how its main goal was to cater to the Polish audience.

Kaja Wiszniewska-Mazgiel, a graduate of Translation Studies and PhD student at the University of Gdańsk. Her research interests include literature for children and young adults. She has translated Aziz Ansari’s book *Modern Romance*. She is a translator and author of children’s books for Egmont Publishing House.

Email: kajamelia@gmail.com

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**Agata Mikołajko, Cardinal Stefan Wyszyński University**

**Community of Beliefs – Polish Translations of Scarlett O’Hara’s Series**

The way we translate, the way we look at each other, starts in the moment we constitute a glance at ourselves. Therefore the translation is a bridge, a mirror; the bridge on our own literary quest, ‘The Mirror of Erised’. When we build, we use the materials which are available. When we translate, we use the materials from which we are built – historical, political, social and linguistic components – either the poetry is translated or prose. But prose seems to be more representative exemplification to show holistic point of view, because neither the poetic function is in the front nor it is not, still there is a place, sometimes in the peripheral areas sometimes in the centre of text to show these cultural aspects as traditions, history, common for the group of people beliefs, values. The main aim of the paper is to propose the hypothesis that the phenomenon of translation does not exclude any idea of translation theories, but needs to be marked by exactness cultural nanocomposites – not to evaluate it, but to understand it. The Polish translations of Scarlett O’Hara stories (the main one – Margaret Michtell’s ‘Gone with the wind’, Alexandra Ripley’s ‘Scarlett’, Donald McCaig ‘Rhett Butler’s people’), especially more transposed than translated language of the slaves in mentioned texts causes to be visible the differences between original and translation and a community of the translations what emphasizes dominant role of the culture.

Agata Mikołajko, PhD Candidate at Cardinal Stefan Wyszyński University in Warsaw (Poland). Her current research centres around the thesis connecting the carnival concept of Mikhail Bakhtin, especially an idea of bodily and material baseness, with the cultural phenomena concomitant the translations of latin literature, linguistic norms, translation methodologies and their cultural aspects (existing and presumable), translation as a transposition with an exposition of the cultural competences.
Email: tatie27@gmail.com

Jędrzej Olejniczak, Wrocław University

Examining prepositions in English-Polish literary translations

In this paper I aim to examine whether a correlation exists between the distribution of prepositions in English Source Texts (STs) and in Polish Target Texts (TTs). The research, which constitutes a part of my doctoral thesis, shall employ corpus methods in order to analyse the data and investigate the potential patterns of preposition use. Since preposition is one of the most common parts of speech and Polish patterns of preposition use and distribution differ from the English ones, I hypothesise that in translation interference might occur; e.g. translators may unknowingly use non-native or sub-optimal prepositional constructions in place of the native ones. To conduct my research I shall compare corpora built of particular STs and corpora built of their corresponding TTs, and look for differences between corpora built of native Polish texts and corpora built of English-Polish translated texts.

Jędrzej Olejniczak is a PhD student of Wrocław University and holds Master of Arts degree. In his PhD thesis he aims to use corpus-based methods so as to investigate the differences between the texts written in Polish and the texts translated into Polish. His main academic interests are: translation studies, pragmatics, syntax and corpus linguistics.

Email: jedrzej.olejniczak@gmail.com

Magdalena Szpilman, Pomeranian University in Słupsk

Cultural transmission and medical audiovisual translation – challenges and responsibilities

Like in any translation, one of the biggest challenges faced by audiovisual (AV) translators is the substance of the translated material. It seems obvious in case of documentaries, but no less so for movies, TV series and feature films, as viewers often treat the material shown on television as one of the most popular sources of reliable information.

One of the areas associated with significant difficulties is medicine. Through the popularization of medical topics in contemporary television, the issue affects a growing number of AV translators. Can substantive aspects correlate with cultural transmission? Has the attempt to meet the linguistic challenges, especially in the context of medical metalanguage, any negative impact on the creation of intelligible reality (abbreviations as part of colloquial speech are much more common in American productions and difficult to be translated into Polish)? Does fidelity to AV translations canons affect the course of the cognitive process in the audience?

My paper will be an attempt to answer the above questions, using the works of Diderot, Garcarz, Konieczna-Twardzikowa, Szarakowska, and AV materials translated to Polish (ER – TV series). It will present an innovative approach to the subject, and a multimedia presentation of applying the theory in practice.
Magdalena Szpilman is a Ph.D. candidate at the Pomeranian University in Słupsk. She holds a Master’s degree in Spanish Philology from the University of Warsaw (2005). For 15 years she has been working as a translator (mostly in the field of audiovisual translations). Her current studies are situated on the border of two disciplines, literature and medicine and concentrate mostly on the interdisciplinary approach to subject of multilingualism.

Email: smszpilman@gmail.com

Piotr Tokarski, John Paul II Catholic University of Lublin

Missing(?) parts of Revelation

The Book of Revelation, or the Apocalypse, is the last book of the Bible. This originally Greek text abounds with visions which are open to interpretation; in effect they have always been subjects of heated debates. Analysing the Apocalypse from a purely linguistic perspective is no less satisfying than investigating the genuine purpose and meaning of its mysterious passages. It will be hopefully proven in my talk, as I want to present some pairs of corresponding verses that come from two Early Modern English translations of the Apocalypse. The texts are parts of the Rheims New Testament (1582) and the King James Bible (1611). My comparative analysis revealed that in some places one version has a piece of text, while the other version lacks a corresponding passage. This raises the question whether the translators of one version omitted some parts, or their counterparts from the other version added something in translation. Some cues for the answer may be found in the source texts from which the two English texts were translated.

Piotr Tokarski is a PhD student in Linguistics. His major research interests include English translations of the Bible. He is especially focused on the renditions of the Book of Revelation.

Email: piotr.tokarski1992@gmail.com

Aleksandra Zalewska, University of Warsaw

The translation of legal and political terms in the Kane and Abel series by Jeffrey Archer

William Somerset Maugham, one of the greatest and a very prolific British writer, claimed that the primary purpose of a novel is to entertain the reader. “I have never had much patience with the writers who claim from the reader an effort to understand their meaning”, he wrote in his autobiography titled The Summing Up. This is also the case in the translated versions of novels. When a novel is full of cultural connotations or terms not known to the foreign reader it simply becomes unbearable to read. Another problem lies in the difference in association of concepts among recipients with different cultural backgrounds.

In this paper I will look at the problematic issue of the legal and political terms in three novels by Jeffrey Archer: Kane and Able, Prodigal Daughter, and Shall We Tell the President? and their Polish equivalents, referring to the levels of equivalence as described by the German scholar Otto Kade. On the basis of the two language versions, I will try to explain the choices.
made by the translators when they had to deal with culture-related and sometimes even untranslatable notions that describe the law and political system in the USA.

Aleksandra Zalewska is currently a PhD candidate at the University of Warsaw’s Institute of English Studies, specialising in Translation Studies. She received her MA degree (Cultural Studies) from Queen Mary University of London and later completed a one-year interdisciplinary postgraduate course in translation and interpreting at the Institute of Applied Linguistics at the University of Warsaw. Her publications include two articles referring to translation as well as many press articles (interviews, news stories, reports) published in Polish and foreign journals and papers. She has also taken part in the production of TV, music and media projects in both London and Warsaw.

Email: a.zalewska27@gmail.com